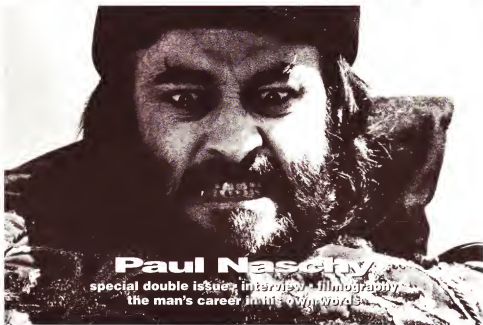


YOUR GUIDE TO EUROPEAN HORROR AND EXPLOITATION ON VIDEOTAPE

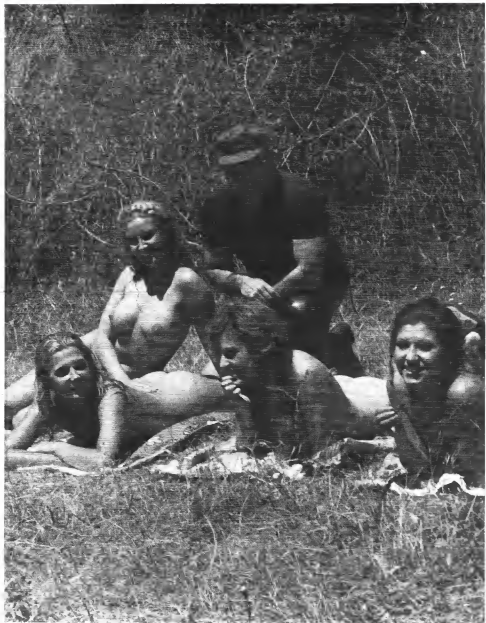
VIDEOOoze™

NUMBER SIX/SEVEN SEVEN DOLLARS (US)



Paul Naschy

special double issue: interview • filmography
the man's career in his own words



Ever the gentlemen, Paul Naschy takes time out to chat with some of his fans. (Behind-the-scenes photo from *Inquisición* [1976].)

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ON
THE
COVER:
Paul Naschy
from *El caminante* (1979).

VIDEOOZZE™

NUMBER 6/7
FALL 1994

Your Guide to
European Horror
and Exploitation
on Videotape

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Typesetting and Graphics
Aldas Freehand 3.1
Macintosh IIfx
QuarkXPress 3.0

Art Reproduction
Horbinger, Inc.
Unity 1200XL

Printing
Pamco Press

Acknowledgements
Bill Knight
Craig Ledbetter
Ignacio Armada Manrique
Augusto Morales
Louis Paul
Carmén Ureño Peña
Adrian Smith
Eric Salev
Tom Wassner

Special Thanks
Hiroko Higuchi (for his
encouragement)
Eric Hoffman (for his gener-
ous loan of rare rentals)
Gladis and Coral Martínez
(translation assistance)
... and of course,
Jacinto Molina!

Videooze is published irreg-
ularly. Subscriptions are
\$15 U.S./\$20 non-U.S. for 4
issues. Back issues of
Videooze #4 or #5 are \$7
U.S./\$9 non-U.S. per copy
(postpaid). No other back
issues are available. Send
checks and money orders (in
U.S. dollars and made
payable to Videooze) to P.O.
Box 9911, Alexandria, VA
22304, U.S.A.

This issue is dedicated to
Jacinto Molina Alvarez.

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THIS ISSUE MARKS A departure of sorts for VIDEOOZZE. Instead of a collection of reviews and articles on a variety of topics, the contents are entirely devoted to one subject. Given the wealth of material — both written and visual — placed at my disposal, it became apparent that the usual number of pages weren't going to cut it, hence the decision to expand the magazine to a special double-issue. But I'm getting ahead of myself, so allow me to backtrack and set the stage...

The beginning. I dare say that no one has more Paul Naschy movies than I have. In the early days of this project, I broke out the 50+ of the man's filmic appearances that I had collected on videotape (not counting the alternate and retitled versions I've amassed as well), and started watching them all, back-to-back, in chronological order. I had originally planned to have a dozen guest reviewers on hand to help out with the writing duties — for an "All Naschy" review section (and leave it at that) — but when Michael Secula promised a lengthy interview he had conducted with the man, everything changed. Suddenly there wasn't room for any of that, and I was forced to

reformulate how I was going to present what was about to fall into my hands. Right off the bat, I invited Michael to write the introduction that follows (because he possessed some unique insights that I did not). A detailed filmography (which should clear-up all of the misinformation that has been floating around over the last couple of decades) seemed mandatory. Perhaps this one is the ultimate, because it features commentary on each film by



Naschy himself! (And *gracias Señor Molina* for the up-to-the-last-minute help with all the additions and corrections!) Rare behind-the-scenes photos became available. Original artwork was tailor-made (check out the divider page rendered by comics-pro Neil Vokes [page 19] and the striking Janó-styled illustration by Michael Secula [page 4]). Yes, this was evolving into something very special indeed!

I logged a lot of hours on this project, but I never could have pulled it off alone. Michael Secula (who has probably forgot-

ten more about Spanish horror movies than I will ever know [but, being the modest person that he is, would never admit to it]) went the extra mile by driving to Virginia and spending a sweltering mid-July weekend at my home, where we sifted through Eric Hoffman's vast collection of stills (a luxury I am unaccustomed to!) — in addition to Michael's own impressive library of photos and lobbies — and viewed rare Naschy videos like *Agonizando en el crimen*.

My hat is really off to Michael. I know Paul Naschy films are a subject near and dear to his heart, but he spent countless hours carefully transcribing every word for me (that's what I call dedication!) and none of this would have been possible without him. The title "editor" may appear above my name in the masthead box, but any accolades for this issue of VIDEOOZZE really should go to him. Michael's the one in the driver's seat, and I'm having a grand old time tagging along for the ride.

—Bob Sargent
Alexandria, VA (USA)

Feeling pagan: The fantastic Spanish one-sheet illustrated by Montalbán for *El jorobado de la morgue* (1972).

EL JOROBADO DE LA MORGUE



PREMIO ESPECIAL DE INTERPRETACION A PAUL NASCHY EN LA II CONVENCION DE CINE FANTASTICO DE PARIS

EL JOROBADO DE LA MORGUE

PAUL NASCHY ROSSANA YANNY VIC WINNER

con ALBERTO DALBES Y MARIA PERSHY

director JAVIER AGUIRRE EASTMANCOLOR productor EYA FILMS, S. L. (FRANCISCO LARA POLOP)

introduction

VIDEOOZE S.A.
PRESENTA



LA SAGA DE PAUL NASCHY

UNA CO-PRODUCCION HISPANO-NORTEAMERICANA

DIRIGIDA POR JOSE LUIS GONZALEZ y MICHAEL SECULA • PRESENTADA POR BOB SARGENT

DIBUJADA POR MICHAEL SECULA PARA JACINTO MOLINA

"Fantasy is something like the Holy Virgin for him, something that should not be mocked... every time I make a film with him, there is laughter in the air. But he always remains deadly serious."

—Javier Aguirre*

Who is Paul Naschy? It is doubtful that any readers of

this magazine need to be told that Paul Naschy's real name is Jacinto Molina, that he has played the Wolf Man more times than any actor in film history, or that he is the individual most responsible for the so-called "Spanish Horror Boom" phenomenon of the 1970's. Yet, enough misconceptions still exist about the man, the filmmaker, and the circumstances surrounding his rise to fame to warrant an introduction here.

Contrary to popular belief, the Spanish Horror Boom did not occur overnight, nor was it the incredible success in its home country that most Americans assume it to have been. In 1967, when Jacinto Molina Alvarez — better known for his accomplishments as an athlete than for his minor bit-roles in the cinema — was attempting to interest producers in the horror film script he had written, there were few more

unlikely places for such a project than Spain. Under the dictatorship of Generalissimo Francisco Franco, censorship in the media and the arts was suffocating, and the country's small film industry operated without any ambitions toward exportation of its product, which consisted largely of lightweight melodramas and comedies geared exclusively to the home market. Horror films dealing with such topics as superstition, reli-

*Interview with Javier Aguirre by Jean-Pierre Bouyouk and Gilbert Verschoten: FANTOM 85 (Fall/Winter, 1977).



Examples of "double versions" (above and below right) from contact sheets for *Inquisición* (1976).

gion and eroticism were unthinkable in a rigorously Catholic country where even a bare breast on the screen was taboo. Spain's only prior efforts — the Orloff films of Jess Franco — had been isolated [co-] productions in that they did not result in any further Spanish entries into the genre. On the contrary, the success of Paul Naschy's efforts begat a veritable explosion of Spanish Horror filmmaking with totally unprecedented worldwide distribution.

The irony of it all is the fact that, in Spain itself, the popularity of these films was less than enthusiastic. As late as April 1973 — at the very peak of their production — Pedro Yoldi's editorial in *TERROR FANTASTIC* #19 [titled rather incredulously "¿Cine Español de Exportación?"] pondered the very question of how these pictures, which drew the tiniest of

audiences to Spanish movie theatres, could possibly be achieving popularity abroad? Rather courageously [yet wisely avoiding an outright indictment of censorship], Yoldi went on to answer his own question, citing the existence of the Spanish "double-versions." Up until Franco's death in 1975 [soon after which began the Spanish liberalization process], alternate versions of these films were the norm. Horror movies of the Franco era were made in both export versions [containing nudity, sex and violence] and domestic versions [containing alternately shot "clothed scenes" and less violence]. The final irony was that the death of Franco and censorship in Spain directly contributed to the death of the Spanish Horror Boom as well, as filmmakers abandoned the genre in favor of cheaper, quicker [and suddenly quite legal and popular] erotic films. The only filmmaker who has continued fighting for the genre has been Paul Naschy.

In light of the fiascos which immediately followed his debut in *La marca del hombre lobo*, it is a testament to his love for the fantastic that Naschy persevered. The movie's first sequel, *Las noches del hombre lobo*, was never released; *Los monstruos del terror* was a severely compromised project; and *La furia del hombre lobo*, an utter disaster. It wasn't until 1970 and the incredible success of *La noche de Walpurgis* that the Spanish Horror Boom officially began.

Somewhat surprising is the popularity Paul Naschy has achieved here in the

United States, where the above-mentioned disasters were, for most people, their first encounters with "The Wolf Man of Spain," with *Assignment Terror* and *Fury of the Wolf Man* sold directly to television where they were seen seemingly every week. Even those pictures which received theatrical release were usually cut and/or re-edited versions put out by small distributors in limited release. The video revolution has been only partially successful in correcting the situation, since most of the readily available Spanish horror titles are of these same edited-for-U.S. release versions.

Equally elusive has been reliable, factual and up-to-date information on Paul Naschy and his films. Sporadic interviews have appeared in this country, all too brief to do justice to a career such as his. Many well-intentioned articles have been written, only to perpetuate the same misinformation as their reference sources. In short, many people still do not know who Paul Naschy really is. It is for those reasons that José Luis González and I went directly to the source, and that Naschy-fan extraordinaire Bob Sargent has dedicated this special double-issue of *VIDEOOZE*, what we believe to be the most comprehen-

sive, in-depth and candid interview with the man ever published. This is Paul Naschy in his own words.

Who is Jacinto Molina? To answer that question, it is necessary to backtrack to early 1992, when Jacinto's friend José Luis González conducted the interview which would eventually provide the foundation for this issue. Still recuperating from his recent triple-bypass surgery after a near-fatal heart attack the previous August, Molina gave a very interesting overview of his career. That interview was still unpublished when I visited my longtime amigo José Luis in Spain in the summer of 1993. Well-aware of my fondness for Naschy's films, José Luis phoned him and a meeting was arranged.

One interminable metro ride later, I was standing in the lobby of a Madrid apartment house staring stupidly at Paul Naschy's mailbox while José Luis yelled that the elevator was waiting. Three floors later, Jacinto Molina greeted us at the door and welcomed us into his home.

The first order of business was swapping tapes [as I would later discover, Molina himself does not have copies of all his films. He and José Luis were forever tracking down elusive



titles on foreign videocassettes, a situation we can all identify with!). While the booty was exchanged on the dining room table, I couldn't help noticing the several large display cases nearby, filled with impressive trophies, all attesting to Molina's many years as a competitive weightlifter. Still, something was missing...

"Where are all the posters from your films?" I asked, expecting his home to be wallpapered with Spanish one-sheets like my own.

"My wife won't let me hang them up," he replied with a grin. (I later learned they're safely tucked away in his den.)

Suddenly, one generically-boxed videocassette bearing the unfamiliar English title *Shadows of Blood* grabbed our attention.

"Oh, that thing. It's a picture I did five or six years ago in Holland. They finally got around to sending me a copy. It's really bad."

José Luis and I looked at each other with a glance that transcended all languages. Neither of us had ever heard of this film before. No matter how bad it was, we had to see this thing!

I promised not to say too much about this better-left-unknown feature, an embarrassment to Naschy, shot in English (which he doesn't speak), but completists will want to know that he plays one of a pair of escaped psychopaths on a murder spree in Amsterdam. As one Interpol agent describes his character: "Pancho Aguila was a Spanish horror star, made dozens of bloody



Paul Naschy from *El retorno del hombre lobo* (1980).

films. And besides that, he was also a champion powerlifter. Do you feel the combination?" This tongue-in-cheek (I hope!) turkey was immensely improved by Jacinto's frequent anecdotes, but the surprise was on him in the end. The long closing credits sequence ends with the following line: "Based upon the real story of Jacinto Molina." Aware that Jacinto can't read English, I asked him if he knew what it meant?

"An acknowledgment?" he asked.

When informed of the actual meaning, the Wolf Man laughed.

Before leaving, the subject of José Luis' unpublished interview came up, and I mentioned that there were still many questions which American fans had in particular. Jacinto invited us to return and continue the interview another

day, which we did... again and again. The last day was a bona-fide marathon session which resulted in practically the entire second half of this issue. I told Jacinto about the existence of an American book — *THE FILMS OF CHRISTOPHER LEE* by Robert W. Pohle Jr. and Douglas C. Hart — which featured the unprecedented bonus of Lee himself providing personal reminiscences on each of his films. When asked whether he would be willing to do the same, he agreed, and we got out a copy of his filmography... all of it.

The result was, I believe, a fascinating document. Less a case of a filmmaker critiquing his own work than a series of unrehearsed gut-responses covering not only the major titles, but many which have never been discussed before. Perhaps even more-so than the interview, this repre-

sents Paul Naschy in his own words.

So who is Jacinto Molina? Did I mention that he made the time available to see us repeatedly in between visits to his wife who was hospitalized during my two week stay in Madrid? That I witnessed his transformations many times over the course of these interviews? Not into the Wolf Man, but into someone we can all relate to: a horror fan. Paul Naschy is an actor, an image, a star. But Jacinto Molina is without question a man who genuinely loves the fantastic, who is deservedly proud of his work, yet aware of the shortcomings of his films. What is lost on the printed page is the passion with which he spoke, especially when the subject turned to a film he was particularly fond of. Jacinto Molina is one of us.

In closing, there is one more anecdote I can share, one that I believe all of his fans would like to hear. After that last visit, when the tape recorder was switched off and we were saying our goodbyes, I still had one final question as we passed through his room full of trophies: What was he more proud of? His accomplishments in athletics or in the cinema? There was no hesitation in his reply.

"The cinema," he said. "My accomplishments as an athlete will be forgotten. But my films have been seen around the world, and people will continue to enjoy them long after I am gone."

Thank you, Paul Naschy.

—Michael Secula
Bethlehem, PA (USA)

Video Search of Miami is involved in an extensive task of adding English subtitles to foreign language films. Now, for the first time, the films of Jess Franco, Jean Rollin, Joe D'Amato, Lamberto Bava (to mention a few) can be seen and appreciated in English! A team of translators are working full-time to bring a potpourri of other-wise unavailable films to our members. Write to Video Search of Miami today!

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Paul Naschy

Tell us how you got started in films.

The beginning was quite hard. One of the first things I did was to work as an extra and assistant director. At that time, I was both studying architecture and pursuing athletics (I was, at the time, the Spanish weightlifting champion and international recordholder). All of this was very time-consuming and kept me away from the cinema. But one day during the summer while Nicholas Ray was filming *King of Kings* in Spain, I was chosen as an extra, spending three wonderful months during the filming. This was my first contact with the world of cinema, and from that moment I began to feel its addiction.

When did your fondness for horror films begin?

Very long ago. The Universal movies were rarely shown in Spain, but they were always successful when we had the chance to see them. The only problem with them was the age restriction, because it was usually over eighteen and I was younger. One time though, I managed to sneak into a local theatre to see a movie that I believe was underestimated by Spanish criticism — *Frankenstein Meets the Wolfman* — in which Bela Lugosi played the role of the

Franco has done. I think Jesús Franco has been a cancer upon the Spanish cinema. Christopher Lee has recently declared that his only regret in his career is the work he did with Jesús Franco. Howard Vernon, with whom I worked in *El aullido del Diablo*, said he felt ashamed about his work with Jesús Franco and made it clear that this had destroyed his career, and I agree with him. So I can assure you that I was the pioneer of the Spanish horror cinema without any doubt, and apparently I'll conclude the cycle as well because I don't see it continuing at all.

How did people react to your desire to start producing horror films in Spain?

I began in 1967 with the crazy idea to produce fantastic films here, and especially to resurrect the great myths launched by Universal in the thirties and forties. I say it was a "crazy" idea because, owing to the Spanish mentality at the time, this type of cinema was an impossibility here, especially films involving nudity and, typically, men chasing after scantily-clad girls. I think this was the worst period of Spanish filmmaking, and it was precisely then that I proposed making movies about werewolves, vampires and zombies. Of course, people accused me of being a madman.

So then, how did your debut as Waldemar Daninsky come about?

When I decided to write my first horror film script, Universal was no longer producing these kinds of films and Hammer had made a great deal of them about vampirism, but only one dealing with lycanthropy — Terence Fisher's *Curse of the Werewolf*. So I thought it would be a good idea to make a film based upon this subject, especially since I found the character of the Wolf Man so exciting. So anyway, I wrote a script called *La marca del hombre lobo* which was, of course, rejected by the Spanish production companies, but fortunately the script fell into the hands of some German producers who were keen on it, and they managed to find a Spanish co-producer. Eventually, the only thing left was to find someone to play the part of the werewolf. There were a number of auditions... none of them successful. Even Lon Chaney Jr. was contacted, but by then he was too old and ill, and had to refuse the offer. When it looked as though everything was about to fall through, the German producers offered the role to me. I was very surprised at first, but it was in fact the only solution. I was tested; they liked the results, and so there I was, playing Waldemar Daninsky in

Facing page: Paul Naschy from *La bestia y la espada mágica* (1983).

Monster and Lon Chaney Jr. played the Wolf Man. I was very impressed by this film; and from that moment on, I knew that I wanted to go into acting, especially the fantastic and horror cinema, and above all as the character of the Wolf Man by which I was completely fascinated.

There are different opinions about who should be credited with the start of fantastic film production in Spain. What do you have to say about this?

Something strange is happening with this nowadays. Jesús Franco and even other persons are being considered as the pioneers of this type of cinema. This is not true, because Jesús Franco's films have nothing to do with the world of vampires, lycanthropy, witchcraft/sorcery or black magic. He has produced awful films, although I must say his first films were the best, but they've gotten steadily worse and worse. I'm saying this because I'm sincerely bothered about the way he made his films. Fantastic cinema can be made without a lot of means or money, but never with indignity; I mean, to prostitute and make a pornographic, bad taste cinema as Jesús



Mirta Miller, Vic Winner and Ingrid Garbo from *El gran amor del Conde Dracula* (1972).

La marca del hombre lobo. It was filmed in 70mm and 3D. The film was very successful in Germany and other European countries.

What did you do after *La marca del hombre lobo*?

I made *La furia del hombre lobo*, a nonsensical movie filmed by a half-crazy director and (unfortunately for himself) an alcoholic named José María Zabalza. The picture was completed with excerpts from *La marca del hombre lobo*, and the result was a film that didn't work too badly, although it wasn't sold abroad. There were some other titles, but basically I remember *Los monstruos del terror* where again I wrote the script and played the Wolf Man. That film was produced by Jaime Prades and had an international cast (Michael Rennie, Karin Dor, Patty Shepard) but ran into a lot of troubles. Most of it was directed by Hugo Fregonese, and the rest by Tulio Demichelli (of whom I have very bad memories). But it wasn't until 1970 that the great landmark arrived. . . what I believe to be the real start of the Spanish Fantastic Cinema: *La noche de Walpurgis*.

What about *Las noches del hombre lobo* which was never released? Does a completed print of this film even exist?

I haven't the slightest idea. That picture was shot in Paris with a fairly good budget for its time. I remember including some scenes of the Wolf Man on the Parisian rooftops surrounded by the fog. The film ran into serious economic problems which resulted in lawsuits; but the most unfortunate thing was that the director, René Govar, was killed in a car accident shortly after filming was completed.

I was at the French Film Archives not too long ago, and I believe they've conserved a trailer for the film there, but not the film itself. It really is a "damned" film. Perhaps some day it will surface; I don't know. I've tried to locate it, but I haven't had any results.

I read somewhere that *La furia del hombre lobo* suffered 20 minutes of cuts, and that was the reason why footage from *La marca del hombre lobo* had to be used as padding. Is there more to the story than just that?



Perla Cristal and Diana Montes from *La furia del hombre lobo* (1970).

The story behind *La furia del hombre lobo* is so absurd that it's difficult to comprehend. . . for me as well! I wrote this film with the intention that it would be directed by Enrique López Eguiluz, who had helmed the first film in the series. As a matter of fact, the opening superimposed Tibetan scenes were filmed by him. All of a sudden, the producers (the same ones who produced *La marca del hombre lobo*) discharged Eguiluz and replaced him with José María Zabalza. I called them to question them about this change, but they told me that I shouldn't worry, that Zabalza was a great director and there wouldn't be any problems at all.

We began shooting, and what happened was that this gentleman, from the very moment that he arrived on the set, was completely drunk. What's more, he began re-writing the script, eliminating much of my role. I can tell you it was one of the few times in my life that I've cried — only with the death of my father, and also that of a friend — but with this film, I came to cry out of helplessness for the tragedy of what this man had done to me. That included the impudence of shooting scenes without me; for example: those scenes of the Wolf Man walking along the street like a normal person — that is not me! And when the picture came out too short, he had the shamelessness to swipe excerpts from *La marca del hombre lobo* and insert them into the film. That's why you see the Wolf Man going around dressed in black, then all of a sudden he appears in white. . . the make-up was different. . . ultimately, a disaster. This man crippled a film that could have been quite good. This is the most unfortunate title in my filmography. I have very bad memories of it. It's a story of betrayals, of incompetent professionals, and it's a miracle it was completed. I thought it was never going to be finished.

The last anecdote I can tell you is also amazing. Once the film was completed, a private screening was arranged for a potential distributor. When this man arrived in his car, his headlights focused upon a guy urinating in the street. The distributor asked who it was, and was informed

it was the director of the film, José María Zabalza; whereupon the man left without ever seeing the screening. As you can see, this film has quite a story of its own.

Los monstruos del terror is another curious film. For instance, the Golem is prominently mentioned, yet he never appears. . .

The producer of that film was Jaime Prades who had been a production executive for Samuel Bronston in Spain. When Bronston went bankrupt and left Spain, Jaime Prades came to be regarded as a producer. He called me to ask if I might write a horror script for him; and since I had always liked very much the old Universal "monsterthons," the idea occurred to me to do an homage to all the monsters that had impressed me.

Shooting was postponed, and I went off to do another film while he was preparing production. When I returned, an American had been put in charge of making revisions to the script, but the problems were multiplied when the make-up artist appeared — that guy Ferrer — who I realized from the first instant knew nothing about make-up. He created not a one of the make-ups that appear in the film; they were done by a girl who was an assistant and by an Italian make-up artist who showed up later.

The film came out totally different from the original script; and as Prades ran out of money, he had to sell the rights to another party, and it was he who finished the film. The most tragic thing of all was that, on this film, I lived through the last days in the life of Hugo Fregonese. Michael Rennie was also very ill from asthma, to the point that a double had to be used in much of the film. He died shortly after shooting finished.

The film was interrupted, continued, and passed through three different directors of photography. Flying saucers appeared in the script — and were in fact built — but when Prades was unable to pay the model-makers, they were destroyed. Lack of money is why the Golem did not appear either. It was supposed to have been a film with much more action, but not having money necessitated the substitution of dialog instead.

The American versions of your films were often cut; in fact, many were released directly to U.S. television in severely edited versions. In which countries were the most complete versions released?

In Germany, I believe.

Of the various directors you worked with in those years, who did you like working with the most?

I would have to say León Klimovsky — not because he was the best necessarily — however, as a person, it was very pleasant working with him. He's a good craftsman and stylist. The only problem with him is that he worked under the belief that he could do the job without spending a lot of money. What I mean is that he would always go for the lowest estimate available, despite the producers offers to give him as much as he needed, and this was eventually bad for the films because in some respects they came out seriously compromised.

Tell us about your work with Javier Aguirre.

Javier Aguirre was a strange and somewhat aloof person, but very skilled in fantastic cinema; although I think that

at heart he despised it. Whatever the case, he made very good films: *El jorobado de la morgue* (incidentally, he got very angry when I won a prize with the film instead of him) and *El gran amor del Conde Dracula*, where in spite of my looks not being suited to the Dracula character, I did my best and it proved to be quite acceptable; to the extent that *El gran amor del Conde Dracula* was one of my biggest-drawing films in its overall worldwide release.

After those films, would you agree that you were then firmly established as a new horror star?

I think so. After Aguirre's films, there were some other movies like José Luis Madrid's *Jack el destripador de Londres* and *Los crímenes de Petiot*. I started achieving an international standing — particularly in Europe and especially in Germany — so that I already had an international market with a great deal of opportunities. It was an interesting stage of my life, despite the fact that I had to think up worth-making and worth-seeing scripts that could be done within the confines of very meager budgets. To tell the truth, I couldn't be very demanding at that time, because otherwise this type of cinema would never have existed here in Spain. Perhaps I made a lot of mistakes, but it served me for the good in the end and gave me some experience about the way to make better films.

Apart from the aforementioned directors, who else did you work with before directing your own films?

It was very easy when Profilmes placed me under exclusive contract. I launched Carlos Aured as a director, who did very well with *El espanto surge de la tumba*, though I think it was thanks to the script. After that film, he made *La venganza de la momia*, *Los ojos azules de la muñeca rota* and *El retorno de Walpurgis*, and it was around that time that our association ended. I also worked with Juan Bosch in *Exorcismo*, and with Miguel Iglesias in *La maldición de la bestia* and some adventure films.

Have you ever had problems working with directors who had no fondness for this type of cinema? Which ones?

Yes, of course. I can tell you that of all the directors with whom I have worked, none of them particularly cared for

the fantastic cinema.

In those years, the problem that all of those directors encountered was that there had been no tradition — not literary, nor cultural, nor folkloric — with respect to the fantastic cinema. Those directors made horror films solely in order to make money. What happened was that I was behind them, and I believe with all sincerity that the best of those films are the ones to which I contributed the enthusiasm, the love and the desire that I have for the fantastic cinema.

With respect to León Klimovsky — without going too far — it was I who he relied upon. He had never made a horror film (he had done a thriller, *Ella y el miedo*, but nothing else), and suddenly he was faced with ghosts, vampires, werewolves... with an entire universe that he did not understand very well. Although later it is true that perhaps he was the one who came closest to this world.

El retorno de Walpurgis was a Spanish/Mexican co-production, and El mariscal del infierno was a co-production with Argentina. Have many of your films been released in Mexico or South America?

I really couldn't say.

Is there any other story or anecdote from this period of your filmography that you could share with us?

Well, during the filming of *La noche de Walpurgis* we were shooting a scene in the mortuary of the town where we were, and we had to remove from the table the cadaver of a young man who had been killed in a traffic accident. It was very unpleasant and very macabre. I can still remember the coldness of the marble.

There was a real cadaver in the mortuary where we filmed *El jorobado de la morgue* too. What's more, the scene in which the corpse's throat was cut was for real. Many people were very impressed by this scene. Later on, a plaster cast was made of the cadaver's head, and the real and fake footage was edited together. Another scene in the film where I'm attacked by some rats — they were real ones found in the city's drains. I had to be vaccinated against rabies because they reached the point of biting my face.

Profilmes eventually changed its direction and went in for intellectual cinema, leaving behind its prior activity and going bankrupt. What did you do then?

When that happened, I fell into a very complicated professional lapse. But I gathered up my courage and went ahead with a project called *Inquisición*, a film that I believe was pretty good, with wonderful sets, fine atmosphere, and a very interesting script. The critics massacred it completely, but it also had its share of supporters. After that, I worked in some other films, and it was around this time that I made what I believe is my best movie, *El caminante*, written with a lot of love and illusion. Another title which belongs in this period is *El huerto del Frances*, based on a true story and filmed in the actual place where it occurred. I worked with some very good actors on this occasion: Carlos Casaravilla, José Nieto and Pepe Calvo.

In 1980, you made the historical movie Los cantábricos, and went on to play Weldemer Deninsky again...



Aurora de Alba from *La marca del hombre lobo* (1967).



Patty Shepard from *La noche de Walpurgis* (1970).

Yes, that's correct. I directed this polemical film based on real events; I tried to put as much documentation as possible into it. But despite all of these efforts, things were not going very well for me. Later on, I made one of the fundamental films in my screen history, *El retorno del hombre lobo*, which I believe reflects the Gothic climate perfectly. This picture, together with *La noche de Walpurgis* and *La bestia y la espada mágica*, form what I would call "the werewolf trilogy."

How did your co-productions with Japan come about?

This was during the 1980's. They called me about doing documentaries at first; not horror films. These documentaries were very successful. I made them more or less as docu-dramas, and because I'm keen on make-up, I managed to include in them a great deal of historical characters, from El Cid to Napoleon. In 1982, I won a prize in Tokyo with *El museo del Prado* for the best historical picture of the year.

After that, although they didn't give me very much money to spend, I got them to co-produce *Latidos de panico*, *Mi amigo el vagabundo* and *Operacion Mantis*. The latter title was my major commercial fiasco.

In this period also belongs *La bestia y la espada mágica*,

that is the best of our co-productions. This film is based on a Japanese legend not about a werewolf (though the *okami*, or werewolf, is also known in Japan). It's about a Portuguese or Spanish bandit — it isn't known for sure which — who committed several savage crimes and had to be hunted down in the forest for a long time. I made a kind of saga based upon the unification of Japan and included in it the story of Waldemar Daninsky, starting in Central Europe, going through Toledo, and ending up in Kyoto. I had to suit the Japanese mentality in *La bestia y la espada mágica*, changing the rhythm of the film so that they could understand it. I think the resulting film was quite good, and proved to be very successful in most of the countries where it was released. The last things I made with them were *El ultimo kamikaze* and *Operacion Mantis*.

Apart from your co-productions with Japan, you made a number of other films during the 1980's. What can you tell us about them?

In 1982, I made *Buenas noches señor monstruo*. My only reason for participating in this film was that I was very well paid; otherwise, I would never have worked for José Frade in a childish comedy where I end up playing a paro-



Paul Naschy from *Latidos de pánico* (1983).

dy of myself (as most of the actors in this genre eventually do).

After that, I was in another comedy called *Aquí huele a muerto* where I had a small guest appearance. And lastly, after *Operación Mantis*, my production company collapsed and I came to a complete halt. I got an offer to act in another film called *Mordiendo la vida*. I did that just as a way to get out of the deep financial hole where I had been sunk, and the result was a horrible film which is still not completed; what's more, one of the worst I ever made. I also made a film which is not finished yet: *Horror en el museo de cera* (the soundtrack has yet to be mixed). It was filmed almost entirely in the Madrid Wax Museum, and the story concerns a medieval hangman waxwork that comes to life and begins killing people with an enormous sword.

Not long ago, one of your most recent films, *El aullido del Diablo*, premiered on Spanish television. Why was it never released theatrically or on videocassette prior to its being broadcast on television? Have you made any other films since this one?

The producer of *El aullido del Diablo* was killed in an automobile accident and the film was kept entangled in lawsuits. Now it is in the hands of Andrés Vicente Gómez and I don't know what's going to happen with it. Despite the fact that I was a member of the company, I don't want to have anything to do with any of those people. The filming was very difficult and stressful since I wasn't in full control of the production myself, and also, it was shot in English, and as anyone can tell, there are moments where I'm speaking phonetically-memorized lines... it was really exhausting. The film is a kind of homage to the myths of Universal, and among those who worked in it are Caroline Munro, Howard Vernon, my son Sergio and myself.

After that, I filmed *La noche del ejecutor*, a movie made with very precarious means (about 15,000,000 pesetas, including post-synch and editing), and we shot only 6,000 meters of footage. Once again, I showed what I can do with practically nothing. Shortly after I had finished

this film and was trying to market it, my heart failed and I nearly died.

With respect to *El aullido del Diablo*, would you care to respond to the allegations of Salvador Sainz regarding the authorship of the script? In America at least, we have yet to hear your side of the story...

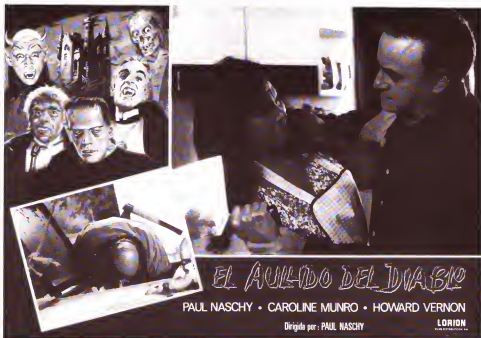
I am going to tell the story from the beginning, once and for all. I met Salvador Sainz at one of the Sitges film festivals when he was a person who didn't like my films and had always endeavored to attack me. He was introduced to me at a social gathering, and he was an individual who made me feel (I don't want to use this word) sorrow. A very odd individual; like he was somewhat isolated. Above all, I saw him as a resentful person; as if he hated people, believing that all the world wished him ill. I believe this resentment had grown out of his failure, for clearly Salvador Sainz had set for himself the objective of being an actor. I think this is his great dream, since Salvador Sainz could never be an actor. Out of this encounter emerged a certain friendship, though always with a precaution on my part for fear of troubles or unusual things.

He asked me if I might give him some small roles in my films. He appeared for a few moments in *Latidos de pánico* and *La bestia y la espada mágica*; I wasn't able to give him anything more because the producer would have thrown me out in the street. So as the matter continued, he asked me to help him a little with the fanzine he was putting-out. I gave him a little money since I wanted him to keep going ahead with it, and we maintained a strange friendship.

Some time passed, and around the year 1986 he appeared in Madrid with a girl who he introduced to me as a producer who was interested in making a film, and who in the beginning wanted to make two shorts. I told them that I would be able to get the distribution, then Salvador Sainz told me that he was going to write the script, which suited me fine because this would save me a lot of work. I distrusted, but I thought that at the best he could write well. He remained in Madrid, and the producer returned to Barcelona.

When Salvador Sainz finished the script he brought it to me. I don't remember the title. It was typewritten (I never use a typewriter; I always write by hand). I told him that I would read it, but if I didn't like it I wouldn't do it. I read that thing and I couldn't believe it; a film in which entire cities went up in flames, all the characters burned to death. It had no plot, no rhyme or reason, the dialog was childish... so I told him that I would not do it and that I could not offer it to anybody, and he felt crushed. I tried to explain that the thing was infeasible; first, because of the plot; second, because of the story; and third, because even if they accepted it there wasn't enough money in Hollywood to do that script.

All this was related to the producer, and she told me that she wanted to make a film whatever the case and that I could write the script. Salvador was informed of this, and I told him that I alone would write the script, that I didn't want his collaboration, but that if the film



Caroline Munro and Paul Naschy (main photo) from *El aullido del diablo* (1968).

was finally made I could put his name alongside mine in the credits. I wrote a script that was an homage to the Universal monsters. The producer liked it and told me to go ahead and contract all the personnel, and that Salvador would be remaining on as a production assistant and assistant director. This also made him furious. When everything was already prepared for shooting, with the people contracted and the trucks loaded with cameras and lights, in my own house this lady told me that she had no money and was unable to make the film. After settling all the problems that this matter had caused me, I put the script in a drawer and the film was forgotten.

At the end of the year, a producer named Juan Gómez called me to ask if I had any horror script available. I mentioned this one, and brought it over for him to read. He liked it, and told me that he was interested in making the film. We contracted Caroline Munro and Howard Vernon; then, television came to us to make a reportage on the shooting preparations. One afternoon while I was watching this reportage on the television, they announced that they were going to connect to Barcelona, and there was Salvador Sainz saying that the script had been stolen from him, that I am a thief. . . I couldn't believe what I was hearing.

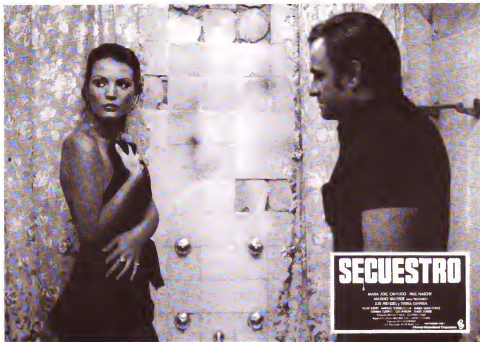
And what has he done since then? Written letters to

the journalists, to my collaborators, to the actors, to the actresses, to all the people who have anything to do with the profession, saying that I am a bandit, a thief, and so on. . . to such an extreme that there are journalists who have received nearly 80 letters from him. He is an absolutely demented person besides being a liar.

Since this has apparently included writing to foreign magazines, I am telling the true story of this affair for the first and only time. I had never placed any importance on it, because here in Spain nobody paid any attention to it and people laughed at him. I suppose the public is sufficiently intelligent to realize that this madman's story is lacking in sense.

I was surprised to see that your video-collection does not include copies of all your movies. What has become of these films? Do you own any of their distribution rights?

Of the majority, no, and I'm going to explain why. Here in Spain, a very curious phenomenon occurred, and at the time a very painful one. For a long time, the producers thought that once a film had had its theatrical run, it was no longer of any value. Then along came some very clever people who bought the negatives quite cheaply. Today they are all millionaires at the expense of the people who risked their money to make these films. The



Maria José Cantudo and Paul Naschy from *Secuestro* (1976).

only ones that I control are *Latidos de pánico*, *Mi amigo el vagabundo*, *Operación Mantis* and *La noche de ejecutor*. All of this just goes to show that the cinema is a very cruel business, and the businessmen are the only ones who really make a profit. The money rarely goes to those who produce, those who write, or those who direct.

Has the video-revolution been a help or a hindrance to your career? In the United States for example, many people have been discovering your films for the first time on videocassette. But is it possible for a picture to be commercially successful on videocassette alone?

Yes, I believe so. It's a new medium, and clearly the world of the image is changing. I am absolutely convinced that all theatrical venues are going to disappear or devote themselves solely to the super-productions. I myself no longer go to the movies because, using Coppola's *Dracula* as an example, I will shortly be able to buy it on videocassette for little more than it would have cost me to go to a theatre. I'll have it in my home and be able to watch it as many times as I wish. I believe that what has to be done now is to make better films for video and television.

Do you think your work has been properly recognized by the Spanish film critics?

As a whole, owing to the type of films I make, I haven't received very good marks from the Spanish critics nor even from what I call the "gossip columnists."

I think fantastic cinema requires a vast cultural appreciation in relation to legends, folklore and the history of nations; and in some ways, the bad marks I've received prove a striking ignorance of these things on the part of the critics. For although they don't like it or consider it a cinema for the lower class, I believe it deserves at least some measure of respect, and it's certainly not deserving of the scornful attitude that it has received.

Do you think your work is more appreciated abroad than it is in your own country?

Yes, I do think so. As a matter of fact, foreign critics and writers even nowadays continue writing very interesting articles about me. Film encyclopedias dealing with this subject also include the phenomenon of Paul Naschy in them; something that in the beginning they found very strange, because Spain had never produced any type of fantastic cinema before.

How would you define the type of films you make?

It's a kind of cinema that owes something to mimicry because it tries to recreate those characters which have had a long cinematographic life, such as *Dracula*, the *Wolf Man*, the *Mummy* and so on. But on the other hand, I

also present a great deal of novel elements; for instance, the Cross and the Chalice of Mayenza is something of my own invention which has become a fundamental part of my films. To cause the death of a werewolf by means of a silver cross hadn't been done before; it's something that I have introduced to the fantastic cinema. And especially the number of religious and erotic elements that were lacking in most of the films about monsters or horror cinema being done when I started.

Those elements must have been particularly difficult to deal with when General Franco ruled your country. Didn't the Official Censor force you to make changes to your scripts?

Yes, I had to change a few scripts; but I have to tell you that censorship was not as strong as they say. The one thing that has annoyed me most of all is that while censorship existed, all the Spanish filmmakers used to say "When censorship disappears, the world is going to see the films that we Spaniards are capable of making." Well, censorship disappeared many years ago, yet they have continued making the same junk they made then.

But getting back to your question; I had to change some things in particular. For example, my werewolf was not Polish originally — he was Spanish, and the story was situated in Asturias — but I was told that the werewolf could not be Spanish because there are superstitions and they had to be very careful with religion, with eroticism and so forth. But honestly, there wasn't that much.

There is one thing that I wish to state: if only the Spanish cinema of today could be as it was with Franco! I say that for a reason; because with Franco, we were able to make good films or bad films, but clearly we were at least able to make them. Nowadays we cannot, because a worse censorship has taken over: economic censorship.

So I have to say that the previous Spanish censorship was better than what we have now. . . at least you could outwit it from time to time. But it's completely different now. If a person belongs to the selected group of the Spanish Film Commission, or if he's considered a "buddy" of theirs, they'll keep him well-financed with all types of grants or resources help from them.

Have you based any of your films on authentic Spanish legends?

I had a project some time ago in which I attempted to bring the legends of Gustavo Adolfo Bécquer to the screen, but this project was ruined by both Juan José Porto and an English director, John Gilling, who didn't know enough about them to be able to rise to the occasion. They cheated me and took over full control of the script just because I had signed a contract which read as though they had acquired it outright. They changed everything, and the result was *La cruz del Diablo* which had little to do with what I had originally envisioned. The film was a complete fiasco, which is a pity because it could have been a great opportunity for doing a genuinely Spanish horror film.

I also tried to make a film about Spanish banditry based on the life of a famous Spanish bandit called "El Pernales," but in this occasion, Vicente Aranda and Eloy



Karin Dor from *Los monstruos del terror* (1969).

de la Iglesia betrayed me, pushing me aside and producing an erotic film, and making use of the backing I had arranged for the original project. I might add that at the time I was very gullible, and I suppose I still have something of that in me.

What directors would you like to work with?

Well, I met Terence Fisher when I was present at the Fantastic Film Festival in Paris. He spoke to me about how much he had liked my work in *El jorobado de la morgue* and about us making something together. He was very interested in doing a version of Dr. Jekyll and Mr. Hyde with me, which I would have liked a lot. But unfortunately, he was quite old and died not long afterwards. I wish I had worked with him!

What prizes have you won throughout your career?

Have these awards been recognized here in Spain?

The first prize I won was during the 1971 Sitges Film Festival where I received some awards for screenwriting and acting with the film *Jack el destripador de Londres*. After that and also at Sitges, I won another prize for best performance with *La maldición de la bestia*. During the International Fantastic Film Festival of Amberg, I won five awards which were distributed between *El jorobado de la morgue* and *Los ojos azules de la muñeca rota*. With *El caminante*, I won the Imagif Award and received a special prize in Paris for the most important European contribution to fantastic cinema. Later on (I don't remember the year) I won the Eurocon, which is an award for the best cinematographic work in European Fantastic Cinema. I also got a prize in New York as the best Spanish-speaking actor. There were some minor awards until I reached the International Fantastic Cinema Festival where I took the grand prize for *La bestia y la espada mágica*. There are some other awards that I can't remember now.

As to whether these prizes were valued here in Spain, I don't think so; they even tried to hide them. For instance, when I won the award in Japan for *El museo del Prado* they attached great importance to it (I mean, of course, in Japan). It appeared in all the major newspapers

and was covered by all the television networks; nevertheless, here in Spain scarcely anyone found out about it. I think that if all these prizes had been valued, Spanish cinema would have been completely different and much better in all regards.

Do you think there are factions of Paul Naschy supporters, and on the other hand, slanderous people who attack your work?

Nowadays there are a lot of young people discovering my films, and in some ways something is happening against the big cult led by Jesús Franco's supporter [I'm referring to Carlos Aguilar, a completely sinister character]. But quite apart from that, the new group that controls the Festival of Sitges with Juan Luis Gascón in the lead, have tried to disparage and destroy me all along.

Fortunately as I'm telling you I'm counting on a group of people who think in a completely different way. As you can see, it's like a pendulum which swings from positive to negative and back again.

Do you think it's possible that the "Spanish Horror Boom" could happen again?

It's possible, but evidently only with Paul Naschy; otherwise it will not happen. If I don't do it, the Spanish Fantastic Cinema will not return, because nobody truly wanted this type of cinema in Spain in the first place, nor did they feel any sense of identification with it. The only person who has truly fought for the fantastic cinema (and if it sounds as though I'm boasting, pardon my vanity), the only one who has loved it has been myself. All the others have vanished. I heard Jesús Franco say that horror films are junk. A man who says that... how is he going to make fantastic films?

Another thing is that the Spanish critics are not prepared for this type of cinema, because one can only know about and speak of that which one loves. When you don't know or care anything about it, you aren't qualified to give an opinion. Also, there are now a lot of young people who talk a lot of nonsense... it's a difficult time. Yet I have always put my faith in "the forces of the beyond" and I believe that my work (knock on wood) is not yet finished. I am going to keep on fighting and doing whatever I can to revive the fantastic cinema here in Spain. It's going to be very difficult and I have everything against me.

And lastly, tell us about your future projects.

I'm currently writing a television series into which I'm putting a lot of effort, but I don't know if it will be realized any time soon because I haven't fully recovered yet and I don't have as much energy as I would like for writing. I just do my best. The name of the series is *Los enviados del infierno*, and the first episode is called *La jornada de Lucifer*. It's based on the idea that Hitler is still alive and



Paul Naschy and María Elena Arpón from *El Jorobado de la morgue* (1972).

has built a subterranean world from which he'll try to revive all the evils of the world; that's why he needs the crown that Lucifer was wearing during his downfall. It's the fight between good and evil, and all throughout the battle all the mythic horror characters will steadily be appearing. It will be my great contribution to the fantastic cinema in the event that I'm able to complete it, and hopefully I'll have the strength to do so.

I also have three movie scripts written: *Licantropo*,

which is the reappearance of Waldemar Daninsky. Nazis appear once again in this script, since it begins in the middle of World War II and ends in modern times.

The second script is *Dracula*, but with the variation that the protagonist is Bram Stoker who happens to meet Dracula, and...

... and the last is a thriller entitled *Cuando las luces se apagan*. It's about a psychopathic killer of women operating in Madrid. His identity is known only by a man who has suffered a heart attack, but in spite of this he must try to stop him from killing again.

I'm also working very hard at writing a script based upon an event that was recently discovered here in Madrid — the case of a beggar who has confessed to being one of the largest serial-killers in Spain. At least for now, the script is called *El mendigo asesino*. With a little luck, I hope to begin shooting this film later this year.

Anyway, I'll conclude with this: I'd like to add that if the fantastic cinema loses its romanticism, its Gothic atmosphere and its classicism, fantastic cinema will die; it'll become nothing but special effects. So I think we should go back to its origins: German expressionism, the Universal films and what Hammer continued with dignity some years later.

One last question, please... a hypothetical one: If you were somebody else, writing a book about the history of fantastic cinema, what would you write about Paul Naschy?

That's a very difficult question... I would write that Paul Naschy had at least done his best and that he cared about what he was doing. I was capable of mistakes — to do it well or to do it poorly — but what I assure you is that I did it with feeling and with affection. I love the fantastic cinema... I would give years of my life to continue making fantastic films.

I wouldn't say that Paul Naschy was marvelous nor that he was very good, but for any person who sits down to watch a film of mine on the big screen or on television, I believe it will communicate to him that what he is watching was made with love.

The only thing I would ask is that the judges or critics who speak or write about my films do so in good faith and with good intentions. ■



HEP/94

Paul Naschy

1960

KING OF KINGS (Spain: REY DE REYES)

United States

director (d): Nicholas Ray

screenplay (s): Philip Yordan

photography (p): Franz F. Planer, Milton Krasner, Manuel Berenguer

music (m): Miklos Rozsa

cast (c): Jeffrey Hunter, Viveca Lindfors, Carmen Sevilla (María del Carmen García Galisteo), Robert Ryan, Frank

Thrigh, Brigid Bazlen, Harry Guardino, Hurd Hatfield, S. MacKenna, Antonio Mayans, Conrado Sanmartín

Paul Naschy (PN): It was a marvelous opportunity to experience the Hollywood system of filmmaking. I had the opportunity to become personally acquainted with Nicholas Ray, a delightful man; and I also struck up a friendship with Jeffrey Hunter. I played just about everything in this film, from a Roman soldier to an Egyptian slave. I spent three marvelous summer months making money and not fulfilling my obligations (since at that time I was supposed to be studying). In this film I began to fall in love with the atmosphere and environment of movie-making, although I had no idea that later on this would be my life.

EL PRINCIPE ENCADENADO (The Enchained Prince)

Spain

d: Luis Lucia

s: José R. Boeta, Vicente Escribá

p: Alejandro Ulloa

m: Cristóbal Halperín

c: Javier Escribá, Antonio Vilar, Luis Prendes, María Mahor, Luis Morris, Katia Loritz

PN: At that time I was still studying architecture. I was informed that they were looking for athletes for a film; I showed up and was chosen. I played the role of a Mongol chief with a shaven head and a ponytail. Thanks to my sports training, I had no problem in the battle scenes nor with the weapons. During the shooting, I had the occasion to see the great Spanish stars of the time: Antonio Vilar, Javier Escribá and María Mahor. The picture was based on "La Vida es Sueño," a work by Calderón de la Barca. Luis Lucia made this version. He was a very strange director with a very difficult character. I had a problem during the filming since they didn't want to pay me what we had agreed upon, so I walked. But since much of my role had already been filmed, they called me

back and had to pay me as stipulated. During this film, I discovered the hardships of movie-making: shooting at night in the dreadful cold, the quarrels, and so on. . .

1965

LA FURIA DE JOHNNY KID (The Fury of Johnny Kid)

Italy

d: Gianni Puccini

s: María del Carmen Martínez, Bruno Baretto

p: Mario Montuori

m: Gino Peguri

c: Peter Lee Lawrence, María Cuadra, Cristina Galbó, Luis Induni (Luigi Induni Radici), Peter Martell, Piero Lulli, Andrés Mejuto, Angel Alvarez

PN: I knew a chief of production named Enrique Cabezas (who has since passed away), and it was he who introduced me to the inner-workings of the movie industry. He introduced me to Gianni Puccini, an Italian director and descendant of the great musician, who was preparing this film. We became very good friends, to the extent that you could say that I co-directed the film; all the decisions that had to be made he consulted with me, including doing the sets. I also acted in it, playing the part of a pistolero. When the film was finished, he asked me to go back to Italy with him. I asked my parents and they gave me their permission. When I had everything prepared for going to Italy for another film on which I was to have been first assistant director, Puccini's wife called me to say that he had had a heart attack and died. With that vanished the possibility of my going to work in Italy.

1966

ISPY

United States

d: David Friedkin

s: Morton Fine, David Friedkin

p: Fouad Said

m: Earle Hagen

c: Robert Culp, Bill Cosby, Boris Karloff, Carl Schell, Axel Darné, Mona Hamlin, Eduardo San José, Scott Miller, Felipe R. Armengol

PN: I worked next to Boris Karloff. I played the role of a villain. This episode was never shown in Spain because the police were bad guys, and back then such a thing was unthinkable. Boris Karloff played a sort of Don Quixote-like character whose zeal to do good reaches a certain fanaticism.

Karloff was very old. He had to wear metal braces on his legs and it was necessary to help him to stand. I was very much impressed to meet him. He spoke a little Spanish and I had the opportunity to talk with him about some things. Some months later while I was in Munich shooting a film, I heard the news that Boris Karloff had died. The movie world in general and the fantastic in particular were in mourning.

(Shot in Spain, this American television series episode was titled "Mainly on the Plains." —ed.)

OPERACION PLUS ULTRA (Operation Plus Ultra)

Spain

d: Pedro Lazaga

s: Pedro Masó, Rafael J. Salvia

c: Alberto Closas, José Luis López Vázquez, Julia Gutiérrez Caba, Carmen Sevilla, Laly Soldevilla, Manuel Aleixandre

PN: In this film, directed by Pedro Lazaga, I was a production assistant, assistant director, and played some bit parts.

LAS VIUDAS (The Widows)

Spain

d: Pedro Lazaga, Julio Coll, José María Forqué

s: Arturo Fernández, Irán Eory, Juanjo Menéndez

PN: The same as in the previous title, although here, that came to include scouting locations, such as the place where we had the delivery room: the National Institute of Physical Education. Owing to my name in sports, they let us use it for free.

1967

AGONIZANDO EN EL CRIMEN (Agonizing in Crime)

Spain

d: Enrique López Eguiluz

s: Juan Logar (Juan López García)

p: Raul Artigot

c: Juan Logar, Irene Gutiérrez Caba, José Rubio, Yelena Samarina, Annie Sinigalia, Manuel Manzanque, Angel Soler, Tomás Blanco, Nuria Jimeno, Antonio Escribano,

David Molba (PN), Angel Celdran, Angel Menéndez, Francisco Garzon, Eduardo Alberto

PN: This film marked my debut in an important role. I played a police inspector who pursues a sex maniac. It was shot in Paris, and I really was the support of the film since I solved the most difficult shooting problems.

In this film I had the bad luck of running into one of the most disagreeable persons I have ever met in the world of filmmaking because of his egoism and lack of fellowship: Juan Logar, the writer and star of the film. He was a vile man who had previously been a child actor, and who later made a few fantastic films such as *Trasplante de un cerebro* and *Autopsya*.

CRONICA DE NUEVE MESES (Nine Month Chronicle)

Spain

d: Mariano Ozores

c: Alfredo Landa, Franco Ressel, José Luis López Vázquez, Gracia Morales

PN: My participation in this film was limited to being an assistant director.

LA MARCA DEL HOMBRE LOBO (The Mark of the Wolf Man)

Spain

d: Enrique López Eguiluz

s: Jacinto Molina (JM)

p: Emilio Foriscot

m: Angel Arteaga

c: PN, Dianik Zurakowska, Rossana Yanni, Manuel Manzanque, Aurora de Alba, Julián Ugarte, José Nieto, Carlos Casaravilla, Gilberto Galban, Victoriano López

PN: I was obsessed by the world of the fantastic, and I wondered why so many films had been made about vampirism, yet so few about the Wolf Man. I remembered that when I was eight years old, I was able to see *Frankenstein Meets the Wolf Man* in a theatre near my house. Obviously this film that I remembered so well was to have much influence on my cinema, and to that I could add that I am a great admirer of the serials like *The Drums of Fu Manchu* and *The Mysterious Dr. Satan*; so you can see a little bit of the basis for the cinema that I like to make.

I wrote the script of *La marca del hombre lobo* without ever having written one before, but it was just a question of giving logic to the structure. In the beginning I thought of the "lobisome" (the Spanish werewolf from the area of Asturias and Galicia with a great tradition), although I naturally incorporated parts that I had invented together with those extracted from the folklore. The biggest problem I faced was that, at that time, a Spanish movie about a werewolf was more or less madness since nobody knew how to make such a film, let alone how to do the make-up. The script was rejected by all the Spanish producers who said it was a pipe dream, and furthermore impossible to make. It must be taken into account that I began to make fantastic films when the reality was that Spain had never attempted this genre. The great myths had only been touched upon in a couple



Paul Naschy from *Los monstruos del terror* (1969).



Patty Shepard and Manuel de Blas from *Los monstruos del terror* (1969).

of comedies: one by Pedro Lazaga which was called *Un vampiro para dos*, and Eduardo Maroto's *Tres eran tres* which contained a Frankenstein parody. Having no tradition in this genre and with sentimental comedies being the mode in those years, the Spanish mentality was logically closed to this sort of thing and I encountered some enormous difficulties.

The script happened to fall into the hands of some German producers who wanted to make a series of films in three-dimensions. The script interested them, and they decided to shoot it in 70mm and 3-D. Following upon the interest of the German producers, a Spanish co-producer appeared. Once the question of who was going to play the werewolf was resolved, we began shooting.

The first scene to be shot was when I arrived at the iron gates after a night of killings, I open the door and enter the house. Everyone liked it, and from that moment Waldemar Daninsky was born.

The name Paul Naschy also originated with this film. It was thought that a Spanish name would not work well for the publicity of the film. The name Paul occurred to me because I had just read an article about Pope Paul VI in a newspaper, and Naschy was the Germanized spelling of the name of a Hungarian weightlifter.

Fundamentally, I wanted to bring to this film all of the Gothic atmosphere that I love. Of course, some of that had its roots in the Universal films, but the style of the film is fundamentally mine. I believe this film — with all of its imperfections and all of its virtues — is the foundation in the history of the Spanish Fantastic Cinema.

(Many rabid Naschy fans have long held onto the belief that a 133 minute print of this film exists, when in reality, the most complete prints available — the Spanish and German [both 90 minutes] — are identical and probably uncut. The most likely original source of the 133 minute running time claim was the Uniespaña catalog entry for La marca del hombre lobo in 1968. Valuable as this reference work is, Uniespaña's running times are frequently erroneous. The most logical explanation is that once upon a time, somebody simply mis-read an abbreviated 1,33 [one hour, 33 minutes] as 133 minutes, and that error has been slavishly copied ever since. A majority of the extra footage in the Spanish and German versions consists of a birthday party at the Count's residence for his daughter, Hyacinth. The sequence originally served to introduce all of the main characters, but Independent International removed it for the U.S. release [Frankenstein's Bloody Terror] so as not to conflict with

their lame Franken/Wolf-stein prologue. —ed.)

1968

LA ESCLAVA DEL PARAISO (The Slave of Paradise)

Spain

d: José María Elorrieta

s: José María Elorrieta, J.L. Navarro

p: Manuel San Juan

m: Nico Fidenco

c: Luciana Paluzzi, Jeff Cooper, Raf Vallone, Perla Cristal, Ruben Rojo, Ricardo Palacios, Tomás Blanco

PN: In this film, I had the part of Chantal, an assistant of the perverse Grand Vizier, played by Raf Vallone.

LAS NOCHES DEL HOMBRE LOBO (The Nights of the Wolf Man)

Spain/France

d: René Govar

s: JM, René Govar, Carlos Belario

c: PN, Monique Brainville, Helene Vattel, Peter Beaumont

PN: The release of *La marca del hombre lobo* in Paris — an impressive success I suppose — is what led the French television director René Govar to call me about doing a script. I wrote it, adding a number of somewhat novel ideas, and we began filming. It was shot in Paris in five weeks. The film told the story of a professor who discovers that one of his pupils suffers from the curse of lycanthropy. Under the guise of helping him, the professor instead uses him as an instrument of revenge. He dominates the pupil during his transformations by means of sound waves, and in this manner causes him to act against the people he wants to get rid of.

I left after my work was finished, but owing to the legal problems resulting from Govar's death, the film was impounded. Not long ago I was in Paris trying to ascertain what had become of the film, without any results. I believe it's become one of those so-called "lost films" which could be anywhere, and that perhaps some day someone will locate and recover it.

PLAN JACK 03 (Plan Jack 03)

Spain

d: Cecilia Bartolomé

c: PN, Charo López

PN: I played the role of a gangster in this film. It was made as a final exam project for the film directing course in the Official School of Cinematography.

1969

LOS MONSTRUOS DEL TERROR (The Monsters of Terror)

Spain/Germany/Italy

d: Hugo Fregonese (uncredited), Tulio Demichelli

s: JM

p: Godofredo Pacheco

m: Franco Salina

c: Michael Rennie, Karin Dor, Craig Hill, Patty Shepard, Angel del Pozo, PN, Manuel de Blas, Peter Damon,



Paul Naschy from *La noche de Walpurgis* (1970).

Ferdinando Murolo, Gene Reyes, Geila Geisler

PN: Following the success of *La marca del hombre lobo*, Jaime Prades' chief of production Ramón Planas called me to do a script for them. The idea occurred to me to make the definitive "monsterthon," including some extraterrestrials as well. The idea was that an alien agent would reunite all the monsters who had occasioned our most ancestral fears, and bring them to life in order to dominate mankind. The idea, that later was not in the film because we weren't able to finish it as we had wanted, was that he was going to create authentic clones of these monsters in order to help the extraterrestrials to dominate and colonize the Earth. It brought the most classic Gothicism to the modern-day theme of UFOs.

Work on the film was halted numerous times for financial reasons, only to continue as the Italians and the Germans put in their part of the money. But when the moment arrived that Jaime Prades had to contribute his share of the money, he didn't have it and we had to finish it any way we could.

I have to say another thing. It's always said that the film was directed by Tulio Demichelli, and that's not entirely true. The bulk of the film was directed by Hugo Fregonese; percentage-wise, it was more or less 70% Fregonese and 30% Demichelli.

I had many things in the script that we were not able to do for lack of money, for example, the appearance of the Golem. I also had the bad luck of having to count on the worst make-up man of my entire career, Rafael Ferrer, who defrauded us all. The only good make-ups were those that were done by the assistants.

1970

LA FURIA DEL HOMBRE LOBO (The Fury of the Wolf Man)

Spain

d: José María Zabalza

s: JM

p: Leopoldo Villaseñor

m: Angel Arteaga, Anna Satrova

c: PN, Perla Cristal, Michael Rivers, Verónica Luján,

Mark Stevens, Diana Montes, José Marco

PN: I wrote this script for the same producers as *La marca del hombre lobo*, only this time without the Germans, and I've already noted the final result. The biggest enemy of the film was its director, José María Zabalza, who was drunk from the beginning to the end. The film came out too short, and he had the effrontery to cut footage out of *La marca del hombre lobo* and stick it in this picture. Furthermore, there are many scenes where the Wolf Man wasn't played by me... they went out and hired a guy much cheaper and used him in the long shots.

LA NOCHE DE WALPURGIS (Walpurgis Night)

Spain/Germany

d: León Klimovsky

s: JM, Hans Munkell

p: Leopoldo Villaseñor

m: Antón García Abril

c: PN, Gaby Fuchs, Barbara Capell, Patty Shepard, Andrés Resino, José Marco, Yelena Samarina, Julio Peña, Barta Barry

PN: After the success of *La marca del hombre lobo*, the Germans decided to do another werewolf picture. They contacted Alberto Platar, the producer who had purchased *Los monstruos del terror*, for the purpose of doing another co-production. Platar had the idea of using another actor to play the Wolf Man. When he proposed this to the Germans they wouldn't hear of it... if Paul Naschy wasn't playing the role of the Wolf Man, they weren't making the film. Naturally, Platar had to change his mind and I was the protagonist.

About the film — what can be said? Be it good, bad or average, it is... *La noche de Walpurgis*. The film had the characteristic ups and downs of León Klimovsky, but I believe that the positive elements stood out above the errors or flaws it might have had. One of those positive elements is the way in which it treated the world of the vampires; I think the movement of the vampires in slow motion is quite successful. Neither can we forget the great interpretation of Patty Shepard, who in the beginning didn't want to do the film, and who has come to be regarded in the history of the fantastic cinema as the Countess Wanda de Nadasy.

What made *La noche de Walpurgis* so significant was simply that the Spanish Fantastic Cinema came into existence because of it. It was the great eclosion; that which permitted other filmmakers to launch into making this type of cinema, without any fondness from the majority of them. I believe it is an emblematic film within the Spanish Fantastic Cinema.

EL VERTIGO DEL CRIMEN (The Vertigo of Crime)

Spain

d: Pascual Cervera

s: H.S. Valdés, Santiago Peláez, Manuel Suárez

p: Francisco Sánchez

m: Antonio Valero

c: Jaime Toja, Beatriz Savón, José Marco, PN, Juan

Antonio Amigo, Víctor Israel, Angel Menéndez, Barta Barry, Enrique F. Piñol, Sun de Sander, Mara Lasso

PN: Just a film I did to keep food on the table. The director, Pascual Cervera, called me to play the role of a gangster. In the beginning, the movie was going to be called *Bombones para Petunia*. There's not much more to say about this film; nothing notable that is, since everything proceeded normally.

(Naschy plays a milk-drinking, woman-beating, drug-trafficking gunman named Loló [who reads body-building magazines!]) in this slow and rather unrewarding crime film. —ed.)

1971

DOCTOR JEKYLL Y EL HOMBRE LOBO (Dr. Jekyll and the Wolf Man)

Spain

d: León Klimovsky

s: JM

p: Francisco Fraile

m: Antón García Abril

c: PN, Shirley Corrigan, Jack Taylor, Mirta Miller, José Marco, Barta Barry, Luis Induni, Elsa Zabala, Luis Gaspar, Jorge Vico, Montserrat Julio

PN: This picture had the captivating novelty of a triple personality. It could have been quite good, but the shortsightedness of León Klimovsky made for some careless moments. The characterization of Mr. Hyde was quite well-achieved, really sardonic and sarcastic, terribly perverse, but amusing.

The film established a kind of liberation from the bestial, unthinking evil of the werewolf, only to unleash the consciously evil Mr. Hyde. It's a pirouette within the world of these multiple personalities. I think it's an interesting film, above all for the re-creation so unique of Mr. Hyde. The anachronism of him going about modern-day Soho in his cape and top hat appealed to me; had he been dressed as any normal city-dweller, I don't think the character would have been as effective. In conclusion, I believe I made a strange contribution to the fantastic



Paul Naschy from *Doctor Jekyll y el hombre lobo* (1971).



Paul Naschy and Mirta Miller from *Doctor Jekyll y el hombre lobo* (1971).

myths, mixing something so different yet at the same time so similar as lycanthropy with the story of Jekyll and Hyde.

JACK EL DESTRIPIADOR DE LONDRES (Jack the Ripper of London)

Spain/Italy

d: José Luis Madrid

s: José Luis Madrid, JM, Tito Carpi

p: Diego Ubeda

m: Piero Piccioni

c: PN, Patricia Loran, Renzo Marignano, Orchidea de Santis, Andrés Resino, Franco Borelli, Irene Mir

PN: It's a good story of suspense, well constructed, with the typical elements of the thriller. This film signifies something of the birth of the Spanish thriller, a genre in which the Italians had made a lot of films and often very well.

The film told the believable story of a Ripper in our times (unfortunately in reality we have more than we want). In Spain at that time, only a rural crime would have been believable — a serial killer in a city like Madrid

was inconceivable — which is why I decided to situate the story in London.

I think it's a film with a rather precise plot, and that José Luis Madrid handled it quite well.

1972

LOS CRIMENES DE PETIOT (Petiot's Crimes)

Spain/Germany

d: José Luis Madrid

s: José Luis Madrid, JM

p: Félix Mirón

m: Ángel Arteaga

c: PN, Patricia Loran, Monika Reich, Anastas Camp, Fernando Marín, Anastasio Campoy, Vicente Haro, Lucía Prado, Ramón Lillo, María Pinar

PN: I've confessed many times my admiration for Nazi paraphernalia. It represents for me the great spectacle of evil, although I am completely opposed to its ideology. I could never be in favor of an ideology which advocates the extermination of human beings.

When I wrote *Los crímenes de Petiot*, in the beginning it was going to follow the story of this criminal who



Helga Liné and Paul Naschy from *El espanto surge de la tumba* (1972).

deceived the Jews by telling them that he was going to provide them with passports and documents, when in reality he was going to eliminate them in an oven. (Marcel André Henri Félix Petiot was France's worst real-life mass murderer. —ed.) In the end, I came up with a thriller that had nothing to do with the true story of Dr. Petiot, but much to do with the Nazi ideology and everything that happened during the German domination of Europe. I think it's a well-resolved thriller that has its charm.

DISCO ROJO (Red Light [as in a traffic light])

Spain/Portugal

d: Rafael Romero Marchent

s: Antonio Vilar, JM

p: Miguel F. Milá

m: Antón García Abril

c: Antonio Vilar, Mara Cruz, Hugo Blanco, PN, Antonio Casas, Carlos Romero Marchent, Helen Harp (María Elena Arpón), Rebeca Reyes, María Kosti (María Soledad Mesa Pachón), Ramón Centenero, Luis Tito, Beni Deus, Eduardo Calvo (Eduardo Calvo Muñoz)

PN: This was the first European film to deal directly with the problem of drugs. The violent temperament of the director, Rafael Romero Marchent, caused a lot of problems; but in the end, the film accomplished its objective, at least in view of the number of prizes it accumulated. Seen now, I believe it was years ahead of its time in its powerful depiction of the terror and the desperation in which we are living now due to the proliferation of drugs.

EL ESPANTO SURGE DE LA TUMBA (Horror Rises from the Tomb)

Spain

d: Carlos Aured Alonso

s: JM

p: Manuel Merino

m: Carmelo A. Bernaola

c: PN, Emma Cohen (Emmanuela Beltrán Rabola), Vic Winner (Victor M. Barrera Rodríguez), Helga Liné, Cristina Suriani, Betsabé Ruiz, María José Cantudo, Luis Ciges, Francisco Llinas, Ramón Centenero, Francisco Nieto, Elsa Zabala, Juan Cazalilla, Julio Peña, Montserrat Julio

PN: This picture was the origin of *Profílmies*. José Antonio Pérez Giner called to tell me that a number of investors were putting together the money to make films, but that he needed a script immediately. At the moment I had nothing written, but I told him there would be no problem and asked how soon he needed it. He responded that he had to have it the following day. He asked me if I had any ideas and I spoke of a decapitated being who is resuscitated, a mixture of ghosts from the Middle Ages with modern times, and so was born Alaric de Marnac. He also asked me which director would be able to do it and I recommended León Klimovsky, but Klimovsky was shooting another film at the time and wasn't able to do it. I then suggested Carlos Aured, who was Klimovsky's assistant. The next morning, without even having had the time to proofread it, Carlos Aured arrived at my home to pick up the script.

Out of that emerged one of the most charismatic characters of my filmography: Alaric de Marnac. I got the inspiration for him from three characters: Erzsebet Bathory, Gilles de Rais, and lastly The Devil.

El espanto surge de la tumba is considered a mythic film, a cult film, and it is regarded as one of the best films of the Spanish Fantastic Cinema. I believe there are better ones, but clearly it has a special personality, with a totally unhealthy atmosphere that permeates the entire length of the film.

EL GRAN AMOR DEL CONDE DRACULA (Count Dracula's Great Love)

Spain

d: Javier Aguirre

s: JM, Alberto S. Insúa, Javier Aguirre

p: Raúl Pérez Cubero

m: Carmelo Bernalola

c: PN, Rossana Yanni, Haydée Politoff, Mirta Miller, Ingrid Garbo, Vic Winner, José Manuel Martín, Julio Peña, Alvaro de Luna

PN: Along with *El jorobado de la morgue*, I believe they

mark the two most important moments in the Spanish Fantastic Cinema. *El gran amor del Conde Dracula* is a little gem. A claustrophobic film where, for the first time in the history of the cinema, Dracula actually falls in love. His love, which is greater than even his will to survive, ends in his self-destruction. This is the central idea of the film.

It has been said that my physique wasn't suited to the role of Dracula. But I think what worked against me was merely the stereotypical image of Dracula, because according to the legend, wasn't Dracula able to convert himself into whatever form he wished?

After *El gran amor del Conde Dracula*, León Klimovsky himself imitated me, making *El extraño amor de los vampiros* which was a resounding failure since he was unable to achieve any of the same climate in the film.

In conclusion, I think the film is a great turning point in the world of vampirism. Later, Coppola (who I believe must have seen this film) employed all the Hollywood paraphernalia in making a great spectacle, but the seed had already been planted.

EL JOROBADO DE LA MORGUE (The Hunchback of the Morgue)

Spain

d: Javier Aguirre

s: JM, Alberto S. Insúa, Javier Aguirre

p: Raúl Pérez Cubero

m: Carmelo Bernalola

c: PN, Rossana Yanni, Vic Winner, Alberto Dalbes, María Perschy, María Elena Arpón, Manuel de Blas, Antonio Pica, Antonio Ramis, Kinito, Ángel Menéndez, Antonio Mayans

PN: What can be said about this film? It is a key title in my filmography (as well as in the mediocre filmography of Javier Aguirre). I believe it is one of the best Spanish Fantastic Films of all time, with an ominous climate and some terrifying settings wherein the hunchback conceals himself. It's the story of the love that he feels for a sickly girl who later dies... the story of a deformed outcast who is manipulated by a scientist with the promise of returning life to his beloved, deceiving him in order to achieve his own ends until the climax of the film where the scientist is destroyed by his own creation. The film contains some simply magnificent scenes.

With this film, I won (among other prizes) the Georges Méliès Award for best actor.

LOS OJOS AZULES DE LA MUÑECA ROTA (The Blue Eyes of the Broken Doll)

Spain

d: Carlos Aured

s: JM, Carlos Aured

p: Francisco Sánchez

m: Juan Carlos Calderón

c: PN, Diana Lorys, Eduardo Calvo, Eva León, María Perschy, Inés Morales, Antonio Pica, Luis Ciges, Pilar Bardem, Antonio Ramis



Garard Tiohy and Paul Naschy from *La orgía de los muertos* (1972).

PN: This film marks the birth of the Spanish thriller. There'd been a few attempts before it, like *Jack el destripador de Londres* and *Los crímenes de Petiot*, but this is clearly a film of suspense. Like all my films there is something sickly about it, as if from the beginning to the end it were oozing pus. A really caustic film in some moments, in which not even the purest love is saved from destruction; where that kind of semi-criminal, poor Gilles, is nothing more than a victim of destiny who is shot down at the end when he really had nothing to do with the killings; where the filial love of a father becomes an obsession leading to murder; and where, clearly enough, there is incest in the persona of the physician with the embalmed corpse of his daughter which he has to protect and try to bring back to life. It is a very important film, and I believe the best of those directed by Carlos Aured.

LA ORGIA DE LOS MUERTOS (The Orgy of the Dead)

Spain/Italy

d: José Luis Merino

s: José Luis Merino, Enrico Colombo

p: Modesto Rizzolo

m: Francesco de Masi

c: Stan Cooper (Stelvio Rossi), Dianik Zurakowska, María Pía Conte, Gerard Tichy (Gerhard Tichy Wondzinski), Aurora de Alba, Charles Quiney, Pasquale Basile, Isarco Ravaioli, PN

PN: I wasn't going to be in this film in the beginning. José Luis Merino said I could work with him if I wanted, but after reading the script I told him that I didn't see anything I could do. The Igor character was hinted at, but as it was written in the beginning the character wasn't very interesting. He asked me what could be done with the character, and I gave him some ideas like making Igor a necrophile and giving him a little more importance within the film's development. So that's what he did, and so I played Igor.

It's a claustrophobic film with a very gloomy and macabre atmosphere in many moments. It came out quite effective. I think it's one of José Luis Merino's better films.

LA REBELION DE LAS MUERTAS (Rebellion of the Female Dead)

Spain

d: León Klimovsky

s: JM

p: Francisco Sánchez Muñoz

m: Juan Carlos Calderón

c: PN, Romy (Carmen Romero), Mirta Miller, Vic Winner, María Kosti, Aurora de Alba, Luis Ciges, Pierre Besari, Antonio Pica, Elsa Zabala, Montserrat Julio, Ramón Lillo, Norma Kastell, Ingrid Rabel, Asunción Molero, Fernando Sánchez Polack

PN: It's a demented film. At the time, I was very interested in the gurus and Hindu mystics, as well as the theme of voodoo. So as I had done before in *Los monstruos del terror*, I decided to combine the two ideas. They



Ramiro Oliveros and Patty Shepard from *El asesino está entre los trece* (1973)

came together in the story of two brothers — one deformed, the other normal — who live in different worlds. One is a truly good man, while the other thirsts for vengeance. The one thing that seduced me above all was the idea that the most beautiful women could be tremendously sinister. I made these women as powerful as a vampire might be, although in this occasion they were zombies. I think the film would have been greatly improved with another musical score, but that's pretty much the general rule in Klimovsky's films since he didn't take care of the music. Some of these films would benefit greatly if the soundtracks could be changed, but... we have to accept them as they are.

1973

EL ASESINO ESTÁ ENTRE LOS TRECE (The Murderer is One of the Thirteen)

Spain

d: Javier Aguirre

s: JM, Alberto S. Insúa

p: Francisco Fraile

m: Alfonso Santisteban

c: Patty Shepard, Simón Andreu, PN, José María Prada, Trini Alonso, Dianik Zurakowska, Jack Taylor, Paloma Cela, May Heatherly, Doris Coll, Carmen Maura, Eusebio Poncela, Alberto Fernández, Eduardo Calvo, Rosa de Alba, Marisol Delgado, Blaky, Ramiro Oliveros



Paul Naschy from *Las ratas no duermen de noche* (1973).

PN: This was a simple collaboration, when Javier Aguirre had already completely lost the inspiration, and he made a monotonous movie without the least bit of interest. There's little more I can say about this film since I had no interest in working in it, and I did it simply to earn money.

LAS RATAS NO DUERMEN DE NOCHE (Rats Don't Sleep at Night)

Spain/France

d: Juan Fortuny

s: Juan Fortuny

p: Raymond Heil

m: Daniel White

c: PN, Silvia Solar, Oliver Mathot, Evelyn Scott, Richard Palmer, Yul Sanders, Gilda Anderson, Guy Verda, Carlos Otero, Víctor Israel, Richard Kolin, Monique Gerard, Alan Spencer, Rod Sullivan, Johnny Wesler

PN: The same as the previous: a film I did simply in order to earn money. An alternate version of this film exists which was made behind my back. A double of me was used, and it appears to be that this version bordered on pornography. It's a version that was seen in France.

EL RETORNO DE WALPURGIS (The Return of Walpurgis)

Spain/Mexico

d: Carlos Aured

s: JM

p: Francisco Sánchez

m: Ángel Arteaga

c: PN, Fabiola Falcón, Vidal Molina, Maritza Olivares, José Manuel Martín, María Silva, Eduardo Calvo, Elsa Zabala, Ana Farra, Inés Morales, Santiago Ribero, Eduardo Bea, José Yepes, Pilar Vela

PN: It's a good-looking film, very carefully constructed, with an interesting plot and that strange search for love that turns Waldemar into a kind of libertine. . . not exactly, since what he's searching for isn't sex, but rather the love that can free him from his curse. There are some real high points in the film: an attack in which the werewolf is really impressive, and later when he kills the blind woman who is trapped inside of a house with him. The film had an important stylistic novelty with that prologue which takes us through the centuries to the final scene, after which Waldemar's story is related in flashback. I think it's an important film in the catalog of Spanish Fantastic Cinema.

TARZAN EN LAS MINAS DEL REY SALOMON (Tarzan in the Mines of King Solomon)

Spain

d: José Luis Merino Boves
 s: José Luis Merino Boves
 p: Manuel Hernández Sanjuan
 m: José Luis Navarro
 c: David Carpenter, Nadiuska, PN, Alibe, Sergio Alberti, José Osal, Pierre Besari (uncredited)
 PN: A film of no interest at all.

UNA LIBELULA PARA CADA MUERTO [A Dragonfly for Each Corpse]

Spain
 d: León Klimovsky
 s: JM
 p: Miguel F. Milá
 m: CAM España, S.A.

c: PN, Erika Blanc, Angel Aranda, Maria Kosti, Ricardo Merino, Susana Mayo, Eduardo Calvo, José Canalejas, Ramón Centenero, Vidal Molina, Antonio Mayans
 PN: With this film, an important moment had arrived, for while *Los ojos azules de la muñeca rota* was a very Hispanic thriller even though it was set in France, *Una libelula para cada muerto* is a more sophisticated thriller that moves among the persons of high society, with a policeman very much in the line of those played by Lino Ventura.

This film has a great deal of coincidence with my manner of filmmaking, where there are always some factional authorities who pull the strings, and the end result is that it is precisely one of these personages — sophisticated and with class — who is the most vile of all.

The film has a very disorienting plot, which ultimately hinges upon something as small as a peculiar birthmark that leads to the discovery of the killer's identity.

I believe this is the most sophisticated and most crystallized thriller of the entire Spanish filmography. It plays with elements that range from homosexuality to necrophilia, in which everyone is made to pay for their "sins" by an executioner who is, in essence, the most perverse of them all.

LA VENGANZA DE LA MOMIA [The Mummy's Revenge]

Spain
 d: Carlos Aured
 s: JM
 p: Francisco Sánchez
 m: Alfonso Santisteban, CAM España, S.A.
 c: PN, Rina Ottolina, Jack Taylor, Maria Silva, Helga Liné, Eduardo Calvo, Luis Dávila, Luis Gaspar, Fernando Sánchez Polack, José Yepes, Juan A. Soler, Celia Cruz, Pilar Bardem

PN: A stupendous film that has much of the feeling of Egyptian papyrus and the dust of the mummy, and has all the ingredients of the Victorian era. It also has a somewhat slow pace in a few parts, purposely done because the film required that treatment. In short, it had all the necessary ingredients of the ancient Egyptian rites. The music is also successful, the film is very serious, the period is very well reconstructed and much care was given to



Pierre Basari and Paul Naschy from *Tarzan en las minas del rey Salomón* (1973).

the costumes. Furthermore, this was the first appearance of the mummy of a pharaoh; prior to that, mummies had always been great dignitaries or priests, and this one wore the great condor, symbol of the pharaohs. It's a very interesting film.

1974

LA CRUZ DEL DIABLO [The Devil's Cross]

Spain
 d: John Gilling
 s: Juan José Porto, JM
 p: Fernando Arribas
 m: Angel Arteaga
 c: Carmen Sevilla, Adolfo Marsillach, Emma Cohen, Ramiro Oliveros, Eduardo Fajardo, Mónica Randall, Tony Isbert, Fernando Sancho, Silvia Vivó, Eduardo Calvo, Pascual Hernández, Antonio Ramis, Mariano Cristóbal
 PN: The marvelous idea occurred to me of bringing the legends of Gustavo Adolfo Bécquer to the screen. Bécquer represented to me the best poet in Spanish history, and furthermore, they were wonderful Spanish tales of terror. I chose three legends: "La Cruz del Diablo," "El Monte de las Animas" and "Maese Pérez, el Organista," and I wrote a very complicated script. The actors I had in mind for the film were Peter Cushing, Samantha Eggart, Barbara Steele and James Franciscus; I had already contacted some of them, and they were willing to do the film. When Enrique Herreros (an associate of Juan José Porto) came to see me, he told me that in order for him to be able to move ahead with the picture, he needed to have a contract in which I yielded the script to him. After some doubts, I signed the script over to him, which immediately left me on the outside. John Gilling then threw me off the film, and so I was left without a script, without a role, and without a film. I brought a lawsuit against them and won two things: 1) that they would pay me for the script, and 2) that my name would appear in the credits. The latter I regretted since they destroyed the script.

The film, unfortunately, is one of my major frustra-



Maritza Olivares and Paul Naschy from *El retorno de Walpurgis* (1973).

tions. Even today I would give anything to be able to bring Gustavo Adolfo Bécquer to the screen, and it's possible that I may yet attempt to do so.

LA DIOSA SALVAJE [The Savage Goddess]

Spain

d: Miguel Iglesias Bonns

s: Miguel Cussó, Miguel Iglesias Bonns

p: Jaime Deu Casas

m: Alberto Argudo

c: Eva Miller, María Perschy, PN, Ricardo Merino, Marina Ferri, Toni Durán, José María Blanco, José Minguell, José Dacosta, Carlos Tristán, Luis Induni, Indio González, Juan Matas

PN: A film intended for popular consumption, made as an amusement, no more than that. It's quite well done; above all, the death in the swamp is impressive. Notably superior to *Tarzan en las minas del Rey Salomón*.

EL MARISCAL DEL INFIERNO [The Marshall of Hell]

Spain/Argentina

d: León Klimovsky

s: JM

p: Francisco Sánchez

m: Carlos Vizzicello

c: PN, Norma Sebre, Guillermo Bredeson, Vidal Molina,

Graciela Nilson, Eduardo Calvo, Fernando Rubio, Luis Induni, José Luis Chinchilla, Francisco Nieto, Carmen Carro, Germán Kraus, Sandra Mozarowsky, Ana Farra

PN: A stupendous film. I think it's one of the best Spanish films in this genre of capes and swords and witchcraft. An entertaining film with splendid duels and the formidable character of Gilles de Rais (even though he was disguised under the name of Gilles de Lancré). In short, it's a good little cape and sword adventure, quite well made, and very deserving of its place within the Spanish Fantastic Cinema.

LOS PASAJEROS [The Passengers]

Spain

d: José Antonio Barrero

s: José Antonio Barrero, José Miguel Hernán

p: Francisco Sánchez Muñoz

m: Luis Eduardo Aute, Phonorecord

c: Aurora Bautista, PN, Eva León, Rex Martin, Luis Greco, Manuel Ayuso, Francisco Sánchez, Henry Gregor, Loretta Tovar [María Dolores del Loreto Tovar]

PN: This is a strange film. I liked the script since it gave me the chance to play a variety of characters; furthermore, the central character was my idea. Here I had the luck of working with some great names of the Spanish cinema, like Aurora Bautista. It's a surrealistic film

directed by a crazy man, José Antonio Barrero, who never directed anything again.

The story was about a gentleman who sends his chauffeur out to pick up hitchhikers and take them to a house where they set about performing classic works that end with the death of the protagonists. In the end it's revealed that they are all alive, and everything returns to the beginning once again, with the chauffeur picking up hitchhikers.

TODOS LOS GRITOS DEL SILENCIO (All the Cries of Silence)

Spain

d: Ramón Barco

s: JM, Juan José Porto

p: Emilio Foriscot

m: Angel Artega

c: PN, Máximo Valverde, Renë D'Grie, María Mahor, José María Prada, Mirta Miller, Blanca Estrada, Rosa Valenty, Ramón Centenero, Mario Pardo, Victoria Hernández, Goyo Peralta, Antonio Gamero, Paloma Cela, María Isabel Hidalgo

PN: A picture totally crippled and spoiled. It was a magnificent thriller, but with the misfortune of a barely competent director, Ramón Barco, and a person who has intervened in many of my films to their detriment, Juan José Porto. They ruined it. During the shooting, I had very harsh confrontations with Ramón Barco over what he was doing with the film. I was at the point of getting rid of him and directing it myself. As I have already said, it was a film with a good script, but they crippled it.

By the way, Ramón Barco was found dead a few months ago in a New York subway tunnel, in an advanced state of decomposition.

1975

DOCTOR JUSTICIA (Doctor Justice)

Spain/France

d: Christian Jacques

s: Jean Ollivier, Raphael Marcello, Robert Jacques,

Christian Jacques

p: Michel Kelber

m: Angel Artega

c: John Phillip Law, Nathalie Delon, Gert Frobe, PN, Hugo Blanco, Eduardo Fajardo, José Canalejas

PN: Christian Jacques, a French director, called me. I had the opportunity to work with an international cast. It's an action film that had two parts. I was going to play the principal role of the film, but as it coincided with the shooting of *Muerte de un quinqué*, I had to take a smaller role. Even so, I was there for five months of shooting.

EXORCISMO (Exorcism)

Spain

d: Juan Bosch

s: JM, Juan Bosch

p: Francisco Sánchez

m: Alberto Argudo

c: PN, Grace Mills, María Perschy, María Kosti, Roger



Paul Naschy and Norma Sabra from *El mariscal del infierno* (1974).



Paul Naschy, Henry Gregor and Aurora Bautista from *Los pasajeros* (1974).

Leveder, Martha Avilé, Jorge Tortas, Luis Induni, Juan Vellilla, Juan Llaneras

PN: It's a film with a strange history. I wrote the script long before *The Exorcist* was made. The funny thing is that I shopped it around and nobody paid any attention to me. When *The Exorcist* came out, they called me and it was immediately made.

I think that for its time *Exorcismo* had various notable elements; one being the make-up of the girl, another being the well-edited scene of the fight between the priest and the possessed dog, and the idea that when the malignant spirit abandoned the girl's body it chose the body of a dog, the animal closest to man.

It's been called a slow film — I don't think so, and I believe that Juan Bosch did very well. Unfortunately, this film ought to have come out before *The Exorcist*. Nevertheless you can see that it had nothing to do with that film, since *The Exorcist* is about a demon who pos-



TODOS LOS GRITOS DEL SILENCIO

LASIMANCOLOE

Director:
RAMÓN BARCO

Paul Naschy and Ren  D'Grie from *Todos los gritos del silencio* (1974).

sesses a young girl, while in *Exorcismo* it is the spirit of the father who possesses his own daughter.

LA MALDICION DE LA BESTIA [The Curse of the Beast]

Spain

d: Miguel Iglesias Bonns

s: JM

p: Tom s Pladevall

m: CAM Espa a, S.A.

c: PN, Grace Mills, Gil Vidal, Silvia Solar, Luis Induni, Castillo Escalona, Ventura Oller, Ver nica Miriel, Juan Velilla, Carmen Cervera, Pepita Ferrer, Jos  L. Chinchilla, Fernando Ulloa, Juan Oller, Ana Mar a Mauri, Indio Gonz lez, V ctor Israel

PN: A comic-strip brought to the screen; with the Wolf Man, Tartars, the Yeti, action, the ever-present curse of the werewolf, and the Tibetan flower which frees Waldemar from this curse. In short, a film that I find very amusing. It is furthermore the only film in which the Wolf Man is liberated from his curse and Waldemar does not die.

MUERTE DE UN QUINQUI [Death of a Hoodlum]

Spain

d: Le n Klimovsky

s: JM

p: Miguel F. Mil 

m: Phonorecord

c: Carmen Sevilla, PN, Henry Gregor, Julia Saly (Julia Salinero), Pedro Mar a S nchez, Francisco Nieto, Fernando Hilbeck, Mabel Esca o, Eva Le n, Frank Bra a, Antonio Ramis

PN: This is a film of action and suspense, but very "a la espa ola." In this film, I returned to the theme of a stranger who arrives at a lonely house and is welcomed into it. The difference is that in *Los ojos azules de la mu eca rota* it was a poor unfortunate, but in this film it is an authentic scoundrel, a criminal who brings misfortune on an entire family, and who in the end is shot down by the girl who loves him. It's a bit of a retake on the eternal myth in my films where liberation comes through love. As the criminal is dying he has a flash in which he sees his mother, since she is the only woman that he truly loved. It's a kind of infernal circle or circle of death.

1976

INQUISICION [Inquisition]

Spain

d: JM

s: JM



Carmen Sevilla from *Muerte de un quinquí* (1975).

p: Miguel E. Milá

m: Maximo Baratas, Phonorecord

c: PN, Daniella Giordano, Mónica Randall, Ricardo Merino, Tony Isbert, Julia Saly, Antonio Iranzo, Juan Luis Galiardo, Eduardo Calvo, Loretta Tovar, Jenny O'Neill, Antonio Casas, Tota Alba, María Salerno, Eva León

PN: This film is based on a real event, in which an inquisitor fell in love with the suspected witch he was judging. I've always been very interested in the subject of the Inquisition, of the witches sabbaths and sorcery. I think it's an aesthetically beautiful film, with some very important sets and some really powerful scenes of torture. I also think the level of the acting in general was good.

This was my first film as director, and I believe I did alright. The movie has rhythm and interest. It's one of the better titles in my filmography.

SECUESTRO (Kidnapping)

Spain

d: León Klimovsky

s: Antonio Fos, JM

p: Miguel E. Milá

m: Phonorecord

c: María José Cantudo, PN, Máximo Valverde, Luis Prendes, Teresa Gimpera, Tony Isbert, Gemma Cuervo,

Manuel Torremocha, Luis Induni, María Luisa Ponte

PN: This is a totally made-up film which I wrote after reading about the Patricia Hearst case and what today is called "The Estocolmo Syndrome" which interested me a lot. What I did was to translate this to the screen, where the kidnapper and his victim become lovers after she loses all fear of him. A film of action and adventure which wasn't bad.

ULTIMO DESEO (Last Desire)

Spain

d: León Klimovsky

s: Vicente Aranda, Gabriel Burgos, Joaquín Jordá

p: Miguel E. Milá

m: Miguel Asins Arbó

c: Nadiuska, Alberto de Mendoza, Teresa Gimpera, PN, María Perschy, Tomás Picó, Diana Polakov, Emiliano Redondo, Julia Saly, Antonio Mayans, Mary Leona, Ricardo Palacios, Carmen Platero, Estela Delgado, Barta Barry, Gumersindo A. López, Gonzalo Tejada

PN: A curious film, with a script by Vicente Aranda. ... a strange game where the "outcasts" are those who can see and the "normals" are the blind. A confrontation is created and the sighted people become refugees in a strange house of pleasure, and the pleasure is converted into death.

A rather well-considered film within the work of León Klimovsky. My role in this film is smaller than usual, even though I play one of the protagonists.

1977

COMANDO TXIKIA [Same [proper name]]

Spain

d: José Luis Madrid

s: José Luis Madrid, Rogelio Bahón

p: Enrique Salet Fornells

m: CAM España, S.A.

c: Juan Luis Galiardo, PN, Tony Isbert, José Antonio Ceinos, Julia Saly, Andrés Isbert, Dario Escribá, Ana Molina, Alfonso Castizo, Manuel Ayuso, Juan Marín

PN: A rigorously historical film (*chronicling the assassination of Luis Carrero Blanco, President of the Spanish government, on December 20, 1973. —ed.*). The events described in the film were shot in the actual locations where they occurred, and all of the characters are authentic. It had the defect where, out of fear, the film may have been a bit lacking in one sense or another, but in that era it was inevitable.

EL FRANCOOTIRADOR [The Sniper]

Spain

d: Carlos Puerto

s: Carlos Puerto, Juan José Porto, JM

p: Polo Villaseñor

m: Carlos Laporta

c: PN, Blanca Estrada, Elisa Montes, Carmen de Lirio, José Nieto, Carlos Casaravilla, Eva León, Angeles Lamuño, Ursula Grinn, Antonio Vilar

PN: A film of the very worst memories for me. I received death threats for months because of this film (*where Naschy plays a man plotting to assassinate Generalissimo Francisco Franco —ed.*). It made my life so impossible that I had to send my wife and my sons to Algeria because I thought I was going to be killed. The film provoked someone to shoot a spectator in Barcelona. It was a very difficult time to make this type of cinema. It's a worthy film in my opinion, even though it may have been a damned film.

EL HUERTO DEL FRANCES [The Garden of the Frenchman]

Spain

d: JM

s: JM, Antonio Fos

p: Polo Villaseñor

m: Angel Arteaga

c: María José Cantudo, Agata Lys (Margarita García Sansegundo), PN, Pepe Calvo, Carlos Casaravilla, José Nieto, Silvia Tortosa, Julia Saly, Yolanda Ríos, José Moreno, Francisco Catala, Luis Ciges, Antonio Ramis, Antonio Acebal, Antonio Orengo

PN: I think this film is unique. As a sample of a very Spanish crime and the mentality of the Spanish murderer, this is most clearly exposed in *El huerto del Francés*. Just as the psycho-killer or serial-killer exists in the United



Nadiuska, Julia Saly and María Perschy from *Ultimo deseo* (1976).

States, here we have the same thing but "a la española."

The film has an excellent ambience, is splendidly acted, with some good settings and extraordinary photography. The gripping story is that of a great loser who had always won before, but when the hour of loss arrives he accepts it, even giving the impression that he is laughing at his own luck.

I've watched it a number of times, and with what I know now about filmmaking, I've come to the conclusion that there is little more I could have done. Nothing is perfect, but this film, for me, is almost perfect. There are frightening scenes like the *garrote-vil* execution, and the anthropological scene of the abortion which represents Spain at its blackest. Later on there is another thing, really impressive, and that is the enormous cruelty and coldness of the character of The Frenchman. (*The real-life murderer, Juan Andrés Aldije upon whose crimes this film is based*) was nicknamed "El Francés" or "The Frenchman." —ed.) If not my best film, it is among the top two or three.

PECADO MORTAL [Mortal Sin]

Spain

d: Miguel Angel Díez

s: Juan José Porto, Juan José Daza

p: Polo Villaseñor

m: Angel Arteaga

c: Sara Lezana, Pedro Díez del Corral, Yvonne Sentís, Mary Carmen Prendes, José Nieto, José Luis Barceló, Sandra Mozarowsky, PN, María Asquerino, Alfonso Castizo, Margarita Mata, Antonio del Real

PN: A collaboration of little or no interest, in which I played a small role as a police inspector. (*Naschy's actual time on-screen barely amounts to two minutes! —ed.*)

EL TRANSEXUAL [The Transsexual]

Spain

d: José Jara
s: Juan José Porto, JM, Antonio Fos
p: Polo Villaseñor
m: Carlos Montero

c: PN, Agata Lys (uncredited), José Nieto, Sandra Alberti, Eva Robin, Vicente Parra, Ernesto Martín, Alfonso Castizo, Angela Reyno, Antonio Orengo, Pedro Romero, Manuel Pereiro, Yeda Brown, Paco España

PN: An original film based on a real event. I became aware of the terrible case of Lorena Capelli (*a Madrid transvestite who died during a then-prohibited sex change operation* —ed.) and I set out to film everything about this world of gays and transvestites. All of the actors who worked in the film were really people from that environment. I believe that as a document of the era it is absolutely valuable, presenting everything about that world which continues existing today. The film had many problems and was attacked by certain groups.

1978

MADRID AL DESNUDO [Naked Madrid]

Spain
d: JM
s: Eduarda Targioni, JM
p: Alejandro Ulloa
m: Angel Arteaga

c: Fernando Fernán Gómez, PN, Rossana Yanni, Agustín González, Rafael Hernández, Joaquín Embid, Paloma Hurtado, Emilio Siegrist, Francisco Vidal, Fernando Hilbeck, Yelena Samarina, Yolanda Ríos, Silvia Aguilar, Manuel Pereiro, Pepe Ruiz, Rafael Arcos, Tito García, Blaky, Elisa Laguna, Alfredo Calles, "La Pocha" (Julia Saly), Pastor Serrador, Carmen Platero, José Marco, Antonio Ramis

PN: It's a film that could have had very bad consequences for me because everything that it reflects is true. All the characters who appear on the screen represent people in the high society of Madrid in that era. It's a tremendous criticism — acidic, cruel, and without concessions — of the hypocrisy of the society in those times. It's a chronicle of the era.

1979

AMOR BLANCO [White Love]

Japan
d: Kotani
PN: This was a Japanese film. My work here was as the chief of production.
(Julia Saly appeared as a dancer in this story of a Japanese couple who visit Spain on their honeymoon. —ed.)

EL CAMINANTE [The Traveller]

Spain
d: JM
s: Eduarda Targioni, JM
p: Alejandro Ulloa
m: Angel Arteaga
c: PN, Sara Lezana, David Rocha, Ana Harpo, Blanca Estrada, Irene Gutiérrez Caba, Pepe Ruiz, Paloma

Hurtado, Rafael Hernández, Rafael Conesa, Manuel Pereiro, Silvia Aguilar, Jaime Gamboa, Antonio Durán, Sara Goyanes, Adriana Vega, Alfonso Castizo, Mario Giles, Taida Urruzola, Eva León

PN: A film made from the depths of my heart and soul, *El caminante* is a cry of pain, of desperation, and I would also have to say of despair. I think the film reflects our expectations of each other. It's a film with a rather sad theological message, but I think it's enormously fitting and I keep on believing that life is as *El Caminante* says: "Everything can be bought and everything can be sold." We live in the age when becoming rich is the most important thing, no matter who may stand in the way. The age when friendship has no value; we sell it out for nothing. The age in which a man could take his friend's wife to bed and think nothing of it. The age in which even murder is justified with politics. We live in the age of the Devil. (In the film, Naschy plays the Devil visiting the Earth during the Middle Ages. —ed.)

El caminante is a very heartfelt film. A well-achieved film, gaining much through its settings, its costumes, its props and so forth. . . in the end, a film that would require nothing more; that can remain as it is.

1980

LOS CANTABROS [The Cantabrians]

Spain
d: JM
s: JM
p: Alejandro Ulloa
m: Angel Arteaga
c: PN, Verónica Miriel, Alfredo Mayo, Julia Saly, Blanca



Paul Naschy from *Los cantabros* (1980).



Eiko Nagashima from *El carnaval de las bestias* (1980).

Estrada, Andrés Resino, Antonio Iranzo, Ricardo Palacios, José Ruiz, Paloma Hurtado, Frank Braña, Mariano Vidal Molina, Luis Ciges, David Rocha, Jenny Yada, Antonio Durán, Rafael Conesa, Adriano Domínguez, Manuel Pereiro, Antonio Mayans, José Marco

PN: It's a good little movie, also based on historical facts which required a lot of work to research. The film was made with few means and much ingenuity. I did what I could to reconstruct the epoch, even though there were no Roman costumes and things of that sort to be found here in Spain. Still, I believe the film has dignity and is well-made.

(The film is a historical "Peplum" about the Roman invasion of Spain in which Naschy plays both Marco Vespaciano Agripa and "Death." —ed.)

EL CARNAVAL DE LAS BESTIAS (The Carnival of the Beasts)

Spain/Japan

d: JM

s: JM

p: Alejandro Ulloa

m: CAM España, S.A.

c: PN, Eiko Nagashima, Lautaro Murúa, Silvia Aguilar,

Azucena Hernández, Julia Saly, Kogi Moritugu, Roxana Dipre, Pepe Ruiz, Paloma Hurtado, Luis Ciges, Ricardo Palacios, Rafael Hernández, Tito García, Ramón Centenero, Alexia Loreto, Rafael Conesa, Manuel Pereiro

PN: A very interesting film, really exotic and uncommon, where the Oriental culture is mingled with the Spanish. A film of "devourers," where in one manner or another, everyone is devoured among themselves. I believe it is rather well realized with an unusual sort of terror, where the ritual slaughter of the pig (very Spanish) is mixed with a world that comes from no less than Japan. The clash is foreseeable.

MISTERIO EN LA ISLA DE LOS MONSTRUOS (Mystery on Monster Island)

Spain/United States

d: Juan Piquer Simón

s: Joaquín Grau, Juan Piquer, Ron Gantman

p: Andrés Berenguer

m: Alfonso Agulló, Carlos Villa, Alejandro Monroy

c: Terence Stamp, Peter Cushing, Ian Sera, PN, David

Hatton, Gaspar Ipua, Blanca Estrada, Ana Obregón,

Frank Braña, Gerard Tichy, Manuel Pereiro, Daniel

Martín, Luis Barboo, George Bosso, Ioshio Murakami

PN: Of this film, I can only repeat what one reviewer said: "If you read that Terence Stamp, Peter Cushing and Paul Naschy were in a film together, you would expect something, right? Well don't expect anything, because in the end they're hardly even in it."

EL MUSEO DEL PRADO (The Prado Museum)

Spain/Japan

d: JM

s: JM

p: Alejandro Ulloa

m: Angel Arteaga

PN: (On his documentaries for Japanese television.

—ed.) These are very well made documentaries with large budgets. They initially called me to make *El museo del Prado*, which won the prize for best cultural film in Tokyo in 1982. After that, I went on to make *El palacio real de Madrid*, *El monasterio de el escorial*, and *Las cuevas de Altamira*.

1981

LA MASCARA (The Mask)

Spain

d: José Antonio Páramo

c: Sancho Gracia, Miguel Palazuelos, Gabriel Llopart, Eva Robin, PN

(Naschy appeared in the sixth episode of this Spanish TV series [the episode itself was titled "Una bala en el camino"] playing a character named Sandro Coltini. *La Máscara* was a character along the lines of Zorro. —ed.)

EL PALACIO REAL DE MADRID (The Royal Palace of Madrid)

Spain/Japan

d: JM

s: JM

p: Alejandro Ulloa

c: PN, Julia Saly, David Rocha, Charlie Bravo, Andrés Resino, Bruno Molina

(Documentary film for Japanese television. —ed.)

EL RETORNO DEL HOMBRE LOBO (The Return of the Wolf Man)

Spain

d: JM

s: JM

p: Alejandro Ulloa

m: CAM España, S.A.

c: PN, Narciso Ibáñez Menta, Julia Saly, Silvia Aguilar, Beatriz Elorrieta, Azucena Hernández, José Ruiz, Ricardo Palacios, Pilar Alcón, Tito García, Mauro Rivera

PN: This is one of my fundamental works; I believe that its values are quite evident. It's a Gothic film where there are very good special effects for the time, with a very well created atmosphere and one of the best make-ups of the Wolf Man. A film of great visual beauty, where the inspiration for the color is from the Flemish painters. A fundamental title in my filmography [one of the three or four which I consider great] and among the best that the



Paul Naschy from *El retorno del hombre lobo* (1981).

Spanish Fantastic Cinema has produced.

1982

LA BATALLA DEL PORRO (The Battle of the Dullard)

Spain

d: Joan Minguell

s: Francesc Bellmunt, Juanjo Puigcorbè, Miguel Sanz, Joan Minguell

p: Tomás Pladevall

m: Josep María Durán

c: PN, Victoria Abril, Joan Borrás, Fernando Rubio, Joan Armengol, Pepe Rubianes, Carlos Tristanchó, José María Cañete, Jaume Sorribas, Ricard Borrás, Francesc Albiol

PN: I did it just for the work.

("Porro" means a dullard or a stupid person. It's also slang for a marijuana or hashish cigarette in Spain. Naschy played *Capitán Matarraña* in this Catalan comedy. —ed.)

BUENAS NOCHES SEÑOR MONSTRUO (Good Evening Mr. Monster)

Spain

d: Antonio Mercero

s: Antonio Mercero, José Angel Rodero

p: Manuel Rojas

m: Manuel Cubedo

c: Regalíz (collective name for the child actors), Fernando Bilbao, Luis Escobar, Andrés Mejuto, Guillermo Montesinos, PN, Miguel Angel Valero

PN: I appeared in this picture simply for the money. It's a comedy, although I played it with as much seriousness as possible.

(While Naschy plays the Wolf Man, it is not Daninsky, he has stressed. This is a children's film, and not regarded as part of the Daninsky series. —ed.)

LAS CUEVAS DE ALTAMIRA (The Altamira Caves)

Spain/Japan

d: JM

s: JM

p: Alejandro Ulloa

c: PN, Julia Saly

(Documentary film for Japanese television. —ed.)

LA ESPADA DEL SAMURAI [The Sword of the Samurai]
Japan
d: Nagano
c: Sigheru Amachi, PN, Toshiro Mifune
PN: This was a television series shot in Japan, in which I played the role of a Dutch/Japanese mestizo.

INFIerno EN CAMBOYA [Hell in Cambodia]
Japan
d: JM
PN: Another documentary made for Japan, which I directed, about the war in Cambodia.

LA MASCARA DEL JUYO [The Mask of Juyo]
Spain/Japan
d: JM
s: JM
p: José Enrique Izquierdo
PN: I wrote and directed this film. It's a documentary made for Japan about some archeological discoveries in Santander.

EL MONASTERIO DE EL ESCORIAL [The Escorial Monastery]
Spain/Japan
d: JM
s: JM
p: Alejandro Ulloa
c: PN, Charlie Bravo
(Documentary film for Japanese television. —ed.)

1983

LA BESTIA Y LA ESPADA MAGICA [The Beast and the Magic Sword]
Spain/Japan
d: JM
s: JM
p: Julio Burgos
m: Angel Arteaga
c: PN, Sigheru Amachi, Beatriz Escudero, Junco Asahina, Violeta Cela, Yoko Fuji, Conrado Sanmartín, Gerard Tichy, Yoshiro Kitamachi, José Vivó, Sara Mora, Elena Garret, Mitsuki Hori, Soburo Sauri, Takenori Yamaze, Makiko Kitashiro, Jiro Miyaguchi, Charlie Bravo
PN: I believe that in Europe and within the classicism of the genre, this is one of the best films ever made about the Wolf Man. A film that mixed an era of much conflict in Japan — the era of the Shogun, in which the first Europeans began arriving in that country — with the era of medieval Europe. It was very interesting to film two worlds so opposite and to make them coincide, since it is a voyage which begins on this continent and ends in the Orient. This voyage gave us the opportunity to learn the authentic origin of the legend of Waldemar Daninsky, which is to say we begin in the time of Otto the Great and finish up in the sixteenth century. Artistically it is one of my best films.

LATIDOS DE PANICO [Heart-Beats of Panic]
Spain/Japan
d: JM
s: JM
p: Julio Burgos
m: Moncho Alpuente, Servando Carballar
c: PN, Julia Saly, Lola Gaos, Silvia Miró, Pat Ondiviela, Manuel Zarzo, José Vivó, Charlie Bravo, José Sacristán, Salvador Sainz, Pedro de las Heras, Carole Kirkham
PN: This is another important title in my filmography. It's the return of Alaric de Marnac, this time in a plot of sex and violence set in a large house which appears to be lost in time, and in which the more modern parts are mixed with the most terrible of medieval traditions.

One of the important things about this film, with respect to the female character, is that when she has killed her husband and is dancing in celebration, she is brought into a terrible world which she herself has created. Her wickedness is what has caused Alaric de Marnac to rise from the tomb and seek revenge. I think it is a tragic parable which shows that there is always someone more evil; for example, when the man of the house thinks he has formulated the perfect plan to eliminate his wife, he never suspects that his lover is going to do the same with him.

The film has the originality of introducing the armored knight in the chapel where the great cataclysm occurs, and that the knight who comes from Hell emerges from amongst the flames and into the holy place where he consumes his vengeance.

As an anecdote I should mention that the house where the film was shot was Francisco Franco's. The chapel in the final scene is where Franco's grandchildren were baptized. And lastly I can say that during the shooting it gave me the feeling as if the world powers had come to an end — I could see the busts of Franco discarded on the grounds, his ragged portraits all abandoned, including a garage where, among others, there was the automobile that Hitler had given him as a gift, abandoned and covered with dust. What's more, I was able to read intimate letters of Franco's that were discarded in an office.

Also, one of the protagonists in the film was the most communist actress in the Spanish cinema (*Who Jacinto, who?* —ed.), rather paradoxical that all her scenes were shot in a house of Franco's. This woman died recently. She carried herself very well in the film; she carried herself as she was: a great actress and a great lady.

1984

MI AMIGO EL VAGABUNDO [My Friend the Vagabond]
Spain/Japan
d: JM
s: JM
p: Julio Burgos
m: Fernando García Morcillo
c: José Luis López Vázquez, Sergio Molina, José Bódalo, Julia Saly, Gracita Morales, Florida Chico, PN, Yolanda Farr, Alberto Fernandez, Manuel Zarzo, José Segura, Pep Coromina, David Rocha, Beatriz Elorrieta, Paco Nieto



Paul Naschy from *El último kamikaze* (1984).

PN: An amusing and good little comedy that reflects what my childhood was like — I was educated more or less the same as the protagonist by a German fraulein. With the exception of the kidnapping, all are memories and life experiences from my childhood which reflect the lifestyle from a time which still continues to exist in certain social stratum. It's a children's movie which achieved its objectives.

OPERACION MANTIS [Operation Mantis]

Spain/Japan

d: JM

s: JM, Joaquín Oristrell

p: Julio Burgos

m: Fernando García Morcillo

c: PN, Julia Saly, Fedra Lorente, Anne Karin, José Luis López Vázquez, Yolanda Farr, Toshichiro, Paloma Cela, Fernando Bilbao, Antonio Gamero, José Sazatornil, Taida Urruzola, Adolfo Thous, Analía Ivars, José Riesgo, Alfonso Castizo

PN: The great failure in my career, the film that ruined me and was for me a disaster, nearly fatal for the tremendous displeasure it brought me. I didn't want to write the script, and they told me there was a scriptwriting genius named Joaquín Oristrell who finished doing it. It became an enormous labor for me since I had to go about changing everything during the shooting, because I realized that the thing just would not function as it was written. The film also marked the end of the collaborations with the Japanese.

LA TERCERA MUJER [The Third Woman]

Spain/Japan

d: Nagano

c: Sigheru Amachi, PN, Julia Saly, Yoko Fuji, Junko Ashina, Yoshiro Kitamachi

PN: A series for Japanese television in nine chapters in which I played the role of an Interpol agent pursuing a Japanese killer.

EL ÚLTIMO KAMIKAZE [The Last Kamikaze]

Spain/Japan

d: JM

s: JM

p: Julio Burgos

m: Ángel Arteaga

c: PN, Irán Eory, Manuel Tejada, Guillermo Murray, José Bódalo, Julia Saly, Leticia Marfil, Mirta Miller, Alberto Fernández, Lone Fleming, José Cela, Angeles Morales, Margarita Ferrer, Luis Carrillo, Hilda Fuchs, Toni Valente, Luis Rico, Rosa Suances

PN: An action film where once again my obsession for Nazi paraphernalia returns. I played the character of a paid assassin who, in the final result, is somewhat more noble and loyal than his sophisticated rival. I think it's a good film of action.

1986

PEZ [Fish]

Spain

d: Cuadrilla Luisguri

p: Flavio Martínez

m: Alejo Alberdi, Rodrigo de Lorenzo, Juan Verdara

c: Antonio Junco, Elena Huérfanos, Popocho Aicstarán, PN, Lupe Ederia, José Mari Clavel

PN: (*On Pez and SSSH. —ed.*) These are a couple of very amusing featurettes with Fantastic themes. *Pez* is about a man being converted into a fish; it's made with a lot of charm. *SSSH* is the story of some gentlemen with paranormal powers who go about committing crimes; a very curious thing.

(*Pez, SSSH and La hija de Fu Manchu were the products of a filmmaker's co-op. For example, SSSH credits the direction to Escuadra Cobra [Cobra Squad; which is comprised of Santiago Aguilar, Luis Guridi and Raúl Barbe]. Similar is the case with La hija de Fu Manchu and Pez. —ed.*)

SSSH [As in the sound one makes indicating quiet]

Spain

d: Escuadra Cobra

p: Flavio Martínez

c: PN, Luis Barbero, Maru Valdivielso, José María Cafarell, Tomás Zorí, Iñaki Miramón, Carmelo Espinosa

1987

MORDIENDO LA VIDA [Biting Life]

Spain

d: Martín Garrido

s: Martín Garrido

p: Marc Mayoll

m: Amaro

c: Eduardo Fajardo, Martín Garrido, PN, Ruperto Ares, Marta Flores, Joan Pons, Serafin Estaras, Antonio Peralta, Manuel Castillo

PN: A police-thriller in which I played the part of Murciano. I'm the bad guy in the film.

1988

EL AULLIDO DEL DIABLO [The Howl of the Devil]



Paul Naschy from *El último kamikaze* (1964).

Spain
d: JM
s: JM
p: Julio Burgos
m: Fernando García Morcillo
c: PN, Caroline Munro, Howard Vernon, Serge Mills (Sergio Molina), Fernando Hilbeck, Vidal Molina, Carmen Plate, Isabel Prinz, Mabel Ordóñez, Tamara Graves, Nuria Lucas, Cris Huerta, Pascual Marco
PN: It's a film that I'm very pleased to have made, in which I pay homage to all the myths of the fantastic cinema. I also had the occasion to work together with two great actors: Caroline Munro and Howard Vernon. The film as I said is an homage to the Universal monsters, the ones who taught me to love the fantastic cinema. It had a budget of 20 million pesetas and was shot in four weeks. I am very satisfied with the final result, in spite of the fact that it was not released in Spain due to distribution problems and has only been shown on television.

SHADOWS OF BLOOD

Holland
d: Sydney Ling
s: Sydney Ling
p: Joop Panhuise
m: Sygurd Cochius, Sydney Ling
c: PN, Barry Fleming, James Malkovich, Judith Hirsch, Bert Hooting, Ari Booth, Sygurd Cochius, Michael Gillins, Emmy Salle, Eva Van Heyningen, Harry Bas, Tonny Wilson, Ben Aerden, Beja Bergen, Anton Glass, Tanfirh Okuday, Rita Van Der Duin
PN: No comment.

EL ULTIMO GUATEQUE II (The Last Party II)

Spain
d: Juan José Porto
s: Juan José Porto
p: Julio Burgos
m: Jesús Gluck
c: Miguel Ayones, Cristina Galbó, Miguel Arribas, José María Escuer, Ricardo Merino, PN, Conrado Sanmartín,

Carmen Bulejos, Juan Meseguer, María Mateo, Antonio Bravo, Rossana Piñero, Charo Castro, Ana María Gallardo, José Cantero, Virginia Rueda, Mar Recio, José Antonio Paredes, Jesús Ruiz Angel

PN: A film about the decade of the 1970's in Spain; another in the line of sentimental melodramas. My role was that of a hard-nosed newspaper editor.

1990

AQUI HUELE A MUERTO... ¡[PUES YO NO HE SIDO!]
[It Smells Like Someone Died Here... [But it Wasn't Me!]]
Spain

d: Alvaro Sáenz de Heredia
s: Alvaro Sáenz de Heredia
p: Michel Malka
m: José Tejera

c: Martes y Trece (José María Yuste and Millán Salcedo), Ana Álvarez, Raul Fraire, Pilar Alcon, PN, Juan Molto, Raf Taylor, José Villarejo, Raquel Rodrigo, Irene Villar, Cris Huerta, Julio Bajo

PN: A horror-comedy starring the comic duo Martes y Trece, in which I played the part of a Comisario who disguises himself as a werewolf.

(The title is a joke, making an exact English translation a bit tricky. —ed.)

BRIGADA CENTRAL (Central Brigade)

Spain
d: Pedro Masó
s: Juan Madrid, Pedro Masó
p: Alejandro Ulloa
m: Antón García Abril
c: Imanol Arias, Assumpta Serna, PN, Patxi Andión, José Manuel Cervino, Isabel Serrano, José Coronado, Pedro Díez del Corral, Ana Duato, Arturo Querejeta, Emma Ozores, Juan Calot, Enrique Simón, Pedro Civera, José Vivó

(*"Desde el pasado"* was the eleventh episode of this Spanish TV detective series in which Naschy appeared as a hired killer named Manuel Chaves Rodríguez. —ed.)

LA HIJA DE FU MANCHU (The Daughter of Fu Manchu)

Spain
d: La Escudilla Amahilla
p: Flavio Martínez
m: Rodrigo de Lorenzo
c: Antonio Junco, Leonor Ramos, PN, María Castello, Fausto Talon, Paco Maestre, Camilo Barbe, Javier Jimenez, J.M.A. Benito, Miguel Angel Trujillo, Valentina Lorenzo, Patricia Valcarcel
PN: Another very amusing featurette. Fu Manchu is a character who really captivates me. Some years ago I was at the point of putting together a great project with Japan about this character, but the Spanish co-producer dropped out.

HORROR EN EL MUSEO DE CERA (Horror in the Wax Museum)

Spain



EL AUULLIDO DEL DIABLO

PAUL NASCHY • CAROLINE MUNRO • HOWARD VERNON

Dirigida por: PAUL NASCHY

LORION
DISTRIBUTION

Sergio Molina, Howard Vernon and Paul Naschy (standing in main photo) from *El aullido del diablo* (1966).

d: Jacinto Molina

s: Jacinto Molina

p: José Enrique Izquierdo

c: PN, Marta Valverde, Loreto Valverde

PN: The story is about the figure of a medieval executioner in a wax museum which by means of black magic comes to life. Apart from the executioner in the story, there is another killer who is real, and a group of young people who, on a bet, are locked inside of the museum one night. As anticipated, the deaths soon begin to take place. It's a film that has sufficient interest. It's finished, but the soundtrack has yet to be done for lack of budget.

1991

OLLA DE GRILLOS (Bedlam)

Spain

(Source: *QUATERMASS* #0; variety program for Spanish TV. —ed.)

1992

LA NOCHE DEL EJECUTOR (The Night of the Executioner)

Spain

d: JM

s: JM

p: José Enrique Izquierdo

m: Fernando García Morcillo

c: PN, Manuel Zarzo, Paloma Cela, Angela Bravo, Luciana Wolff, Serge Mills, José Alvarez, Adriana Vega, José Gómez Zubiza, Marta Valverde

PN: It's a desperate cry against the barbarities that are occurring in the streets. I made it with a very low budget. It's the story of an avenger who, after his family has been killed and the law has done nothing, decides to take justice into his own hands. In spite of the lack of means and all the problems that I had, I am very pleased with the result.

STATE OF MIND

Belgium

d: Reginald Adamson

s: Liam Bradley, Phil Van Tongeren

p: Maurice Van Bavel

m: Jean-Bruno Castelain

c: Lisa Gaye, Manouk Van Der Meulen, Don Hannah, PN, Jill Schoelen, Fred Williamson

PN: It's a film made with a lot of means in which I made a guest appearance. I had a small role, but very intense. There's little more I can say about it since I haven't seen it completed yet. ■

European Titles

LA DIOSA SALVAJE:	KILMA, LA REGINA DELLA JUNGLA (I)
DR. JEKYLL Y EL HOMBRE LOBO:	DIE NACHT DER BLUTIGEN WOLFE (G) LE DR. JEKYLL ET LE LOUP GAROU (B)
EL ESPANTO SURGÉ DE LA TUMBA:	BLUTMESSE FÜR DEN TEUFEL (G) L'AMOUR PARMI LES MONSTRES (B)
EXORCISMO:	LE NOTTI DI SATANA (I)
LA FURIA DE JOHNNY KID:	IO UCCIDO, TU UCCIDI (I)
EL GRAN AMOR DEL CONDE DRACULA:	LE GRAND AMOUR DU COMTE DRACULA (B) I DIABOLICI AMORI DI NOSFERATU (I)
JACK EL DESTRIPIADOR DE LONDRES:	7 CADAVERI PER SCOTLAND YARD (I)
EL JOROBADO DE LA MORGUE:	DIE STUNDE DER GRAUSAMEN LEICHEN (G) LE BOSSU DE LA MORGUE (F & B)
LA MALDICION DE LA BESTIA:	DANS LES GRIFFES DU LOUP GAROU (F)
LA MARCA DEL HOMBRE LOBO:	DIE VAMPIRE DES DR. DRACULA (G) LES VAMPIRES DU DR. DRACULA (F) LES FANTÔMES DE DRACULA (B)
MISTERIO EN LA ISLA DE LOS MONSTRUOS:	LE MYSTÈRE DE L'ILE AUX MONSTRES (F)
LOS MONSTRUOS DEL TERROR:	DRACULA JAGT FRANKENSTEIN (G) DRACULA CONTRE FRANKENSTEIN (F)
LA NOCHE DE WALPURGIS:	NACHT DER VAMPIRE (G) LA FURIE DES VAMPIRES (F) LA NUIT DES LOUPS GAROUS (B) LE MESSE NERE DELLA CONTESSA DRACULA (I) VAMPIRLERIN GECESI (T)
LA ORGIA DE LOS MUERTOS:	DER TOTENCHOR DER KNOCHENMÄNNER (G) LES ORGIES MACABRES (F)
LAS RATAS NO DUERMEN DE NOCHE:	LE VIOL ET L'ENFER DES "X" (F)
LA REBELION DE LAS MUERTAS:	DIE BESCHWÖRUNG DES TEUFELS (G) LA VENGEANCE DES ZOMBIES (B) LA VENDETTA DEI MORTI VIVENTI (I)

G: German, F: French, B: Belgian, I: Italian, T: Turkish

Problems Solved

LA BALADA DEL ATRACADOR [The Ballad of the Robber]
(Shooting title of MUERTE DE UN QUINQUI. —ed.)

LA BESTIA Y LOS SAMURAI (The Beast and the Samurai)
(Announced title of LA BESTIA Y LA ESPADA MAGICA; never used. —ed.)

THE BLACK HARVEST OF COUNTESS DRACULA
(Inaccurate translation of the Italian release title of LA NOCHE DE WALPURGIS [LE MESSE NERE DELLA CONTESSA DRACULA/The Black Masses of Countess Dracula], repeated countless times in English-language texts. —ed.)

55 DAYS AT PEKING
PN: I had nothing to do with this film.

EL DIA DE LA IRA [The Day of Wrath]
PN: I was not in THE DAY OF WRATH by Tonino Valeri. I played the small role of a pistolero in LA FURIA DE JOHNNY KID, directed by Gianni Puccini.

EL GLADIADOR DE MESALINA [The Gladiator of Messalina]
EL GLADIADOR INVENCIBLE [The Invincible Gladiator]
PN: I acted in a Peplum whose title I don't remember,



Julia Saly and Paul Naschy in a rare behind-the-scenes shot from *Inquisición* (1976).

but it was not in either one of these two films.

HERENCIA INFERNAL (Hellish Inheritance)
(Announced; not made. —ed.)

LA HIJA DEL CONDE DRACULA VUELVE (The Daughter of Count Dracula Returns)
(Announced; not made. —ed.)

EL HOMBRE QUE VINO DE UMMO (The Man Who Came from Ummo)
(Announced title of LOS MONSTRUOS DEL TERROR; never used. —ed.)

MI CHICA [My Girl]
PN: I never made this film. It does not exist.

LOS MONSTRUOS DE LA NOCHE (The Monsters of the Night)
(Source: *HORROR FILM STARS* by Michael R. Pitts; 2nd edition; page 146; does not exist. —ed.)

THE NIGHT OF THE WEREWOLF
(English-language export title of EL RETORNO DEL HOMBRE LOBO which appeared on some prints and promotional materials. Often mistaken for the lost Naschy film LAS NOCHES DEL HOMBRE LOBO. —ed.)

LA NOCHE DE TODOS LOS HORRORES (The Night of All Horrors)
(Source: *FANTOM* #5; according to Naschy, this picture was started by León Klimovsky [definitely pre-1976], but never finished; shooting ended after two days due to financial difficulties. —ed.)

L'OISEAU DE SANG [The Bird of Blood]
(Source: *REFERENCE GUIDE TO FANTASTIC FILMS* by Walt Lee, page 345 [main list]; d: Philippe Brottet. —ed.)
PN: This was a French project that was never realized.

PLANETA CIEGO (Blind Planet)
(Shooting title of ULTIMO DESEO. —ed.)

LAS TRES NOCHES EROTICAS DEL MARQUES DE SADE (The Three Erotic Nights of the Marquis de Sade)
(Announced; not made. —ed.) ■



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